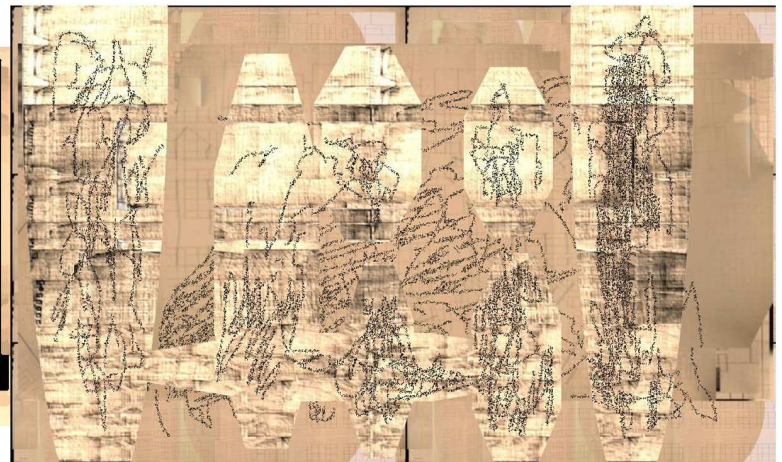
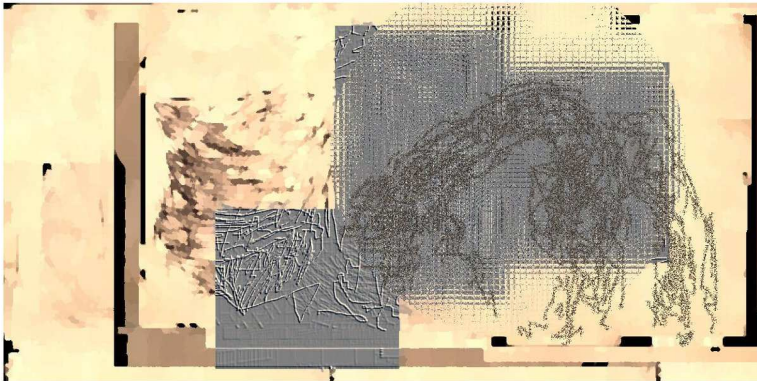


Drawing : Transmutation Ethos

Architecture of Virtuality

by Edwin VanGorder



Drawing : Transmutation Ethos

Architecture of Virtuality

© by the author of this book. The book author retains sole copyright to his or her contributions to this book.

The Blurb-provided layout designs and graphic elements are copyright Blurb Inc. This book was created using the Blurb creative publishing service. The book author retains sole copyright to his or her contributions to this book.



Drawing Through

Drawing Through ? : Chords and Transmutation of Substance / Transubstantiation of Soul- Virtuality

So the Guy at the Trojan Gates says never look a gift horse in the mouth.

To Regress: Fishnet in Waipio Valley- folded fabric in chest;empty room- bright window...

From Waipio valley to Bernini's umbrella I like to encounter and create art which like life entertain syllogistic figure ground relations as the quoin and coin of the realm. What is Virtue? What is Virtuality?

As this plays out in cyber -virtual drawing the material references become valences of a separate order in which the original tropes or associations maintain a connection to material means of art history but invent a new media connective that arrives to remains in flux and volatile both to perception and process.

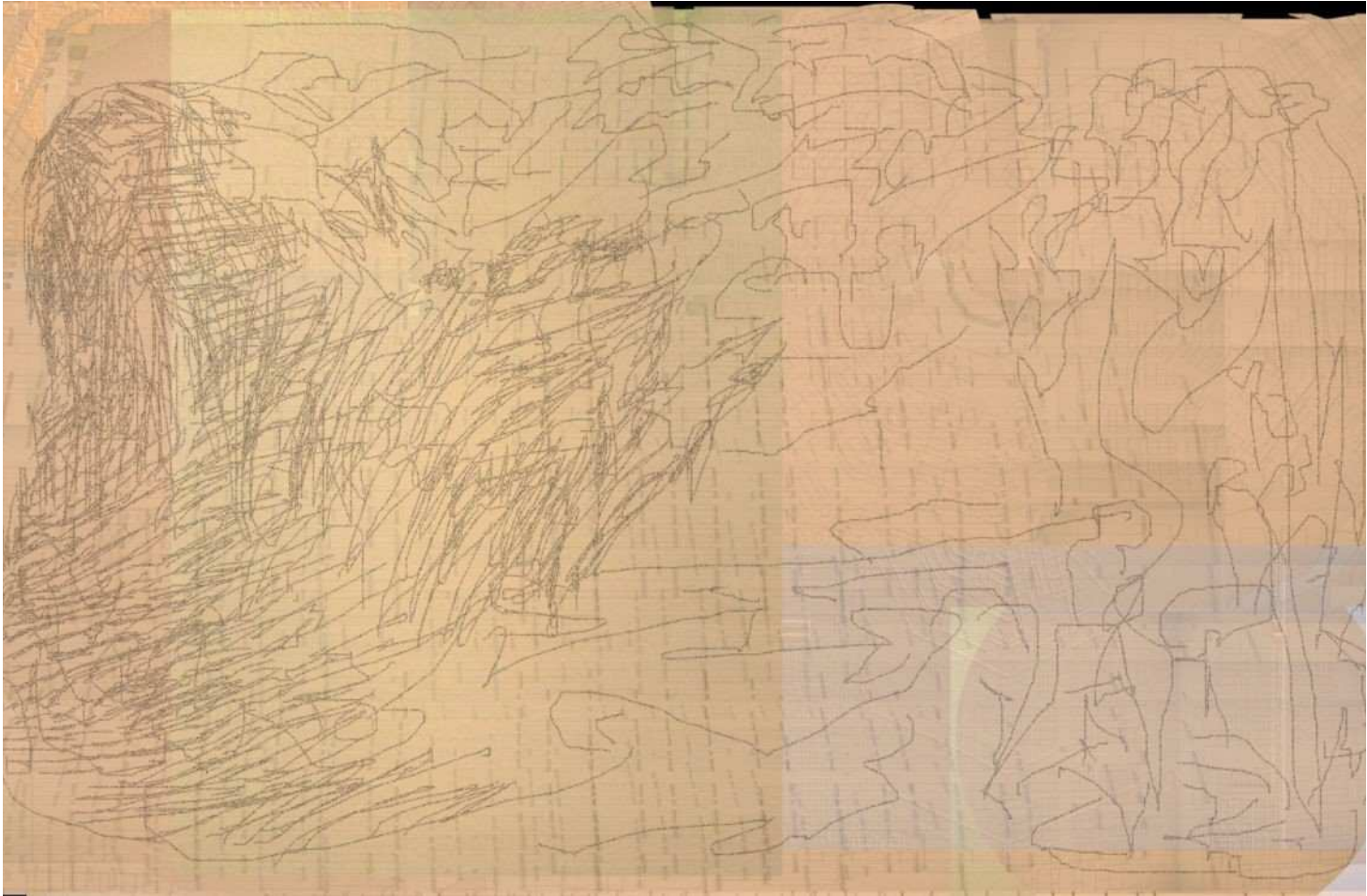
In project terms I identify process to a tension between the Greek "ousis" (being) and "rhea" (flux) as process then become philosophic: a proem manifesto might look something like this:

Drawing as Language

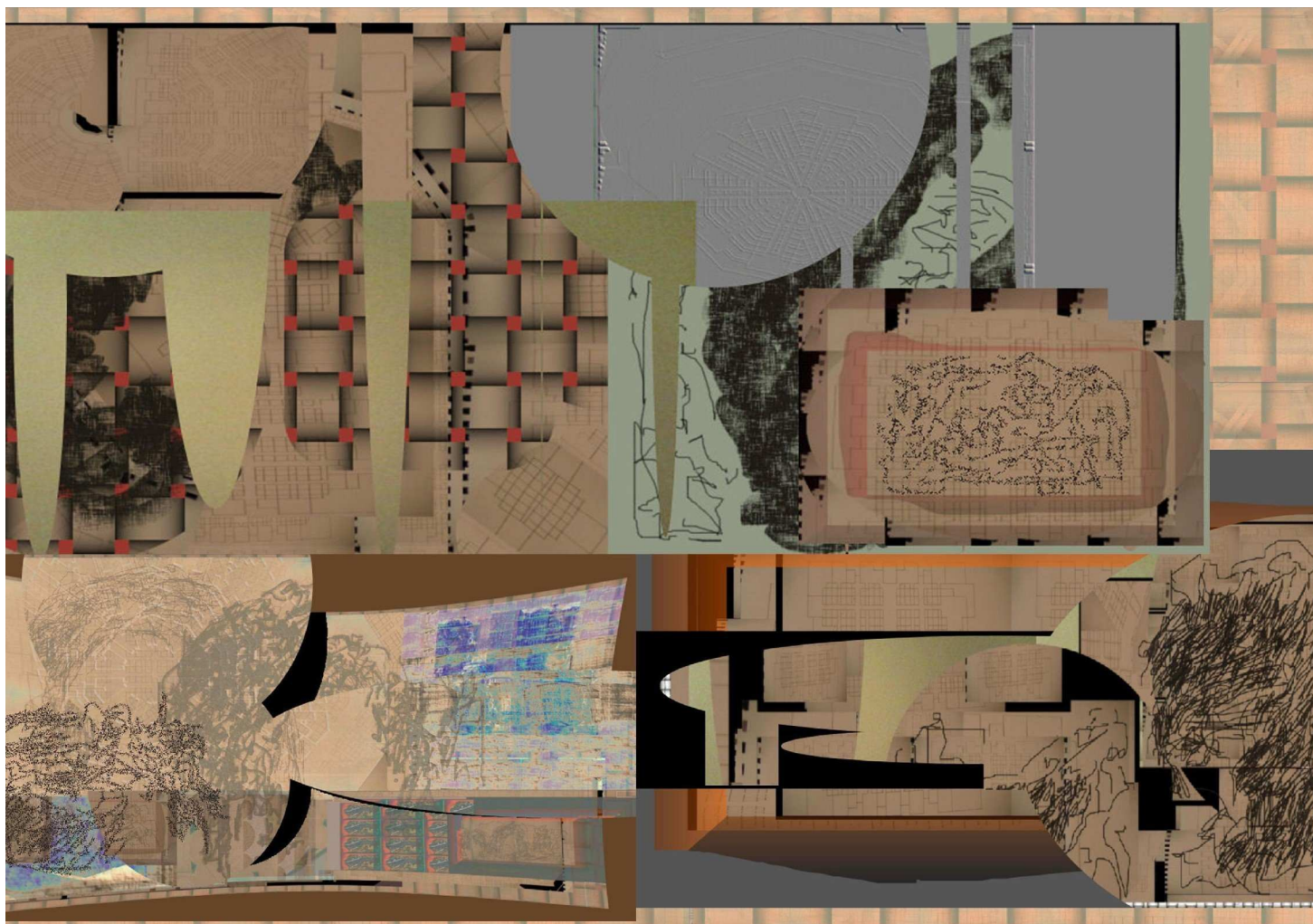
My interests in the drawing proxemics of graphemes, marks, are like cuts through a landscape where you see the topological sections or core samples, in a sense simultaneously in that event, but the "simulacrae" is the different events over time that lead to each other, and in drawing the language connection is how initial distinctions and contradictions build over the creative event to gather the means of projecting topological (associative) thinking.

What follows in my drawing excursus here are a series of projects that are ongoing and a simulacrae of interengaging information. In my drawings I like to link syllogistic figure ground relations as bridge sections, proxemics, sense of prosody or rhythm.

What follows of course is that I have series of fugue like caprices that are my personal history in this event of drawing and the language I find resources for within my own facultative configuration, on the one hand, on the other hand there is the general art history. Of the latter I will note that the phrase "on the one hand" is in Greek "men de", and refers to our association perhaps with "mending" or hand work, basically bringing to mind by bringing to hand, thus "drawing" or "drawing attention to". The morpheme then becomes recognizable for example in "phenomenon" of flare up, and the relation of fire then as it were to technology and art in the nearness of culture and the farness of the sun as taken up by Heraclitus for me elucidates the principle of bringing sight to hand. My personal history is that of structuring joint forms I like from Ancient Asian carpentry into abstract wheels as drawings, gradually morphing into my own sensibility towards a kind of sculptors drawing instinct taken to virtual space in which there is reference to material, but relations of kinds now splintering like light over a new phenomenon.



Waipio Valley: fishnet, fabric in a chest, empty room, bright light in window



From Waipio Valley to Bernini's Umbrella

Allegory of Oussia (Being)

In the ocean fossa of oscillation are the oasis of rosacea and osmotic cousins between Proust and Poussin Jousting the mouse in tousled trousers between Prussia Russia and Louisiana

Allegory of Rhea (Flux)

In the aura of dream reason and stream are the realm and marriage realized between reams of the laurel and aural rhetoric as areas for arias.

These two nonsense allegories give the topological sense of rhea, or flux, and Oussia or being in our daily available language patterns as we inherit what I consistently place in terms of reference framed between Kant “the conditions of experience simultaneously the conditions of experience” and the tension towards the precedent of Greek introduction of the categorical thinking in terms of movement towards and away an object creating the psychological projection of subject (simulacrae as opposed to simultaneous) as then the basis of my drawing orientation towards prosody, rhea-rhythm not in arears) rhythm, the rhea realm of flux as it relates to its objects which for drawing are the general sense of culturization as drawing marks its configuration.

¶ -1- Drawing and the Transmutation of Essence Within Virtuality Functions of Philosophic Bracket and Software argument//: Historically, the sense of creating a gloss or connection between the elements of a culture and the culture itself was conditioned by International connections, the Persian Magi took such elements of process in culture (goetai) and looked for their broadened context (theuria). As virtuality becomes the meta topos of “meta”, similarly there is this sense of cultural arrival such as may for example be intuited by the trope of one sense symbolizing another: sight can symbolize sound , or vice versa as a trope – in my drawing sensibility I tend to select sculpture divided over carving and modelling as drawing tropes into other cordage of cultural sensibility and arrival.

¶ -2-Mediation: one builds on basic distinctions or contradictions and from this basic premise I have selected at the outset Rhea and Oussia- flux and Being as emblematic allegories. Mediating Oussia has been given a pun towards coinage by the “medusa” in which the sculptural arrival interrupts flux, the mediation of medusa- her own reflection and this borrowed by Smithson in his anamorphic mirrors reasserts flux into the spin of the coined argument, its agenda spin and salient or otherwise rhea as “rhetoric”.

-3-At this point I provide a kind of “Manifesto “ which is a kind of intuitive collage into meaning as a sense of rhythm (again: rhythm being a “rhea” word): Creative scale: Manifesto

That order by which science can no longer test material reality in the scale of the material world

That order by which science can no longer test material reality in the scale of the material world shows that the thought experiment mode that must follow is a reflection of the creative scale that has been built, and is a natural order of this process.

Virtuality approaches the consubstantiation of the given cases as arcs of light on the chords of the manifest fatefulness and chance, chaos and order

Within the facultative configuration of rhetoric as psychology

Physis: natural order

Menethais : crescent or ellipse: menetrais- bring to light (minstrel and administration)

Matheme: circuit –comprehension as circle and lemma as cross section or compression as visualization of experience

Bow and lyre bolero test the chords of fate at their release

Gnomon- that by which things are known: carpenters edge and sundial, the latter a crescent the former a chiasma

Peri and para as bringing to a pause (hyupsos or the sublime)and that which is built around an empty center (architecture)

Drawing and the Architectures of time

Photon- man- personal light : the allotment of individual light

Lot: fortune, fate, chance, as all the topological gradients of diversion manifest trope through entropy and prosody as crossing the midline of peri and para : trope and strophe, apostrophe or turning aside of speech towards object or person as testing diversion towards resource.

Pheros- reveal nature

Sympheromenos –(menos- bring to mind)___> convergent :event- eventuality, diagesis - strophe

Diapheromenon – divergent :phenomenon- flare up- diagetic : apostrophe, antimetabole, trope

Dilating the Renaissance Photon (photon as meaning mans measure of light- a term for “mankind”

Finial (Use of computer argument which has a hyper material modality but functions in the making through very unusual physicality referential- similar to something like NASA training... in the making process) *https:*

//ia601503.us.archive.org/O/items/Finial/Finial.pdf (https://ia601503.us.archive.org/O/items/Finial/Finial.pdf)



Thowness of Aesthetics This book looks into the relation of philosophic “thowness” and drawing prosody of rhythm structure.
<https://ia601503.us.archive.org/25/items/ThownessofAesthetics1/ThownessofAesthetics%5b1%5d.pdf> (<https://ia601503.us.archive.org/25/items/ThownessofAesthetics1/ThownessofAesthetics%5b1%5d.pdf>)

Π -4- This Categorical Thinking : the themes as listed can now be opened Beginning with Koinos: In General The following drawings are a group of simultaneous projects which as such take in the staggering of time which differentiates simultaneous from simulacrae.

Koinos of the Realm: Drawing Chapters and the Architectures of Time

Koinos of the Realm <https://www.youtube.com/watch?v=bKAMsiWMieQ>

<https://www.youtube.com/watch?v=bKAMsiWMieQ> (<https://www.youtube.com/watch?v=bKAMsiWMieQ>)

Koinos Drawing Chapters and the Architectures of Time

= *Koinos of the realm : the theme of this is how the broadening of meaning tropes is traditionally evolved from an association with Koinos or consult and an art rendition by which coins relate chance to image and sculptural process as life to fortune as a primus for sourcing that evolving sculptural context of image tropes.*

Drawing as a kind of cordage, seems its own string theory, linked to a cultural fabric , a feeling as well in the chords for rhythm- music and rhetorical visual verbal prosody in the sense of the structural flourish that builds, and the association to a transmutation from state to state, historically the term simulacrae traced the movement in the materials of casting which become the coin, gravure, and the print process of the reversing image thus the state, and statue form the new mint of the Greek Koinos or consult and the relation to fate also as chords threads and strings around the interference patterns of chance and personality. In the Koinos series I play with the double sense of words and situations as states and spatial implications.

<https://www.youtube.com/watch?v=bKAMsiWMieQ> (<https://www.youtube.com/watch?v=bKAMsiWMieQ>)

= Koinos of the Realm



Ancillary:

In General The following drawings are a group of simultaneous projects which as such take in the staggering of time which differentiates simultaneous from simulacrae.

Heraclitus: the counter stroke brings together: is relating the fencing Parry so to speak to para and peri as meaning, respectively, towards asidedness and being with, Bringing to a pause is the form meant by hypsos or the sublime, a confronting of contradiction, in contrast to architectures as built around a space, in the contrast or tonic of being with . The former is pathos or trope as turn of event, while the latter is the state of wholeness greater than the parts, the fundamental Appeiron or ethos which finds its line of approach

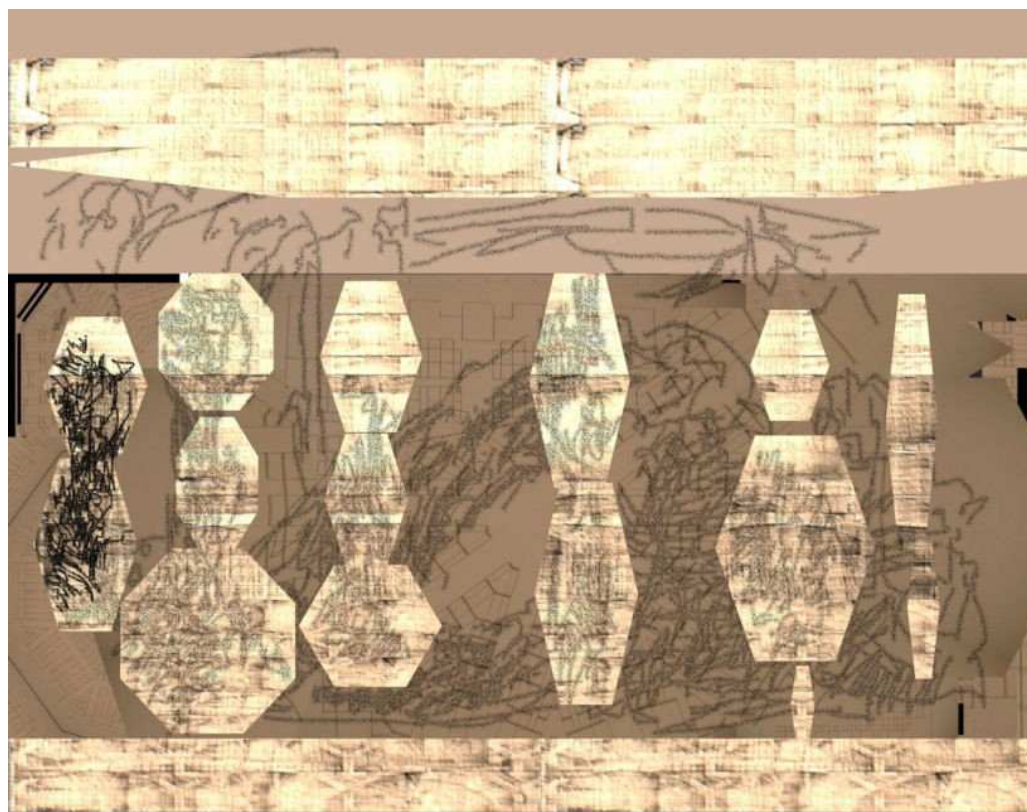
I am interested in the grapheme, or mark, which builds the architectures of time within drawing prosody- the crossing of midline between peri and para as the event of perception thematic and thetic of its own text.

Heraclitus: the counter stroke brings together: is relating the fencing Parry so to speak to para and peri as meaning, respectively, towards asidedness and being with, Bringing to a pause is the form meant by hypsos or the sublime, a confronting of contradiction, in contrast to architectures as built around a space, in the contrast or tonic of being with . The former is pathos or trope as turn of event, while the latter is the state of wholeness greater than the parts, the fundamental Appeiron or ethos which finds its line of approach

I am interested in the grapheme, or mark, which builds the architectures of time within drawing prosody- the crossing of midline between peri and para as the event of perception thematic and thetic of its own text. : *Embodiment and Semiotic : Bodi and Soma*

There Is a subtle difference between the terms semiotic, and embodiment in respect to the roots of “bodi” and” somatic: which seem at outset to both state per corporeality : a fragment of Heraclitus gives some reading into in terms of the knowledge modes of logos, epistemology, experience and opinion : the fragment which is translated by Khan as “although the account is shared men live their lives as though their thinking were a private possession: closer to the Greek would be “while discourse is consult most fashion appearances” : the term peri we have seen is used to state a negative condition by stating nearness, ignorance is “nearly knowing” and sleep is “near awake”... the sense then of “appeiron” or that whole greater than the sum of the parts is parsed in relation to ways of knowing , the Greek dio de epestai ta koinaw eunos gar o koivos. Tou logou d eotos enou zoosein aws exontes psonais. is using the term thinking, epistemology, logos, mathematical, experiential and consult.

Epistemology is used in the statement to condition consult, and experience to condition logos or narrative thread : I would say epistemology corresponds to embodiment and this to consult, the “somatic “clause is towards of experience as appeiron, or shared, the chaotic quality of fate...



In the drawing I have been doing similarly I use the idea of a “complement”, in that I will keep adding bands of color to a rectangle to bring it closer to a square or “unity”, and at the same time color has its meaning of complement which is more osmotic and experiential bodi- embodiment, as the drawing altering shape and territory is more semiotic, in the end the two are mutually informed- the drawing in the field and the internal forms alter the reading of the bands of color, and they alter the graphic tensions... In another branch of the effort I use the general form I associate with the Buddhist Dorjee or thunderbolt symbol which I take to be an abstraction of the wheel, the abstraction of the point of vision at which the surface turns, becomes its own trope as it becomes from topside the visual underside...

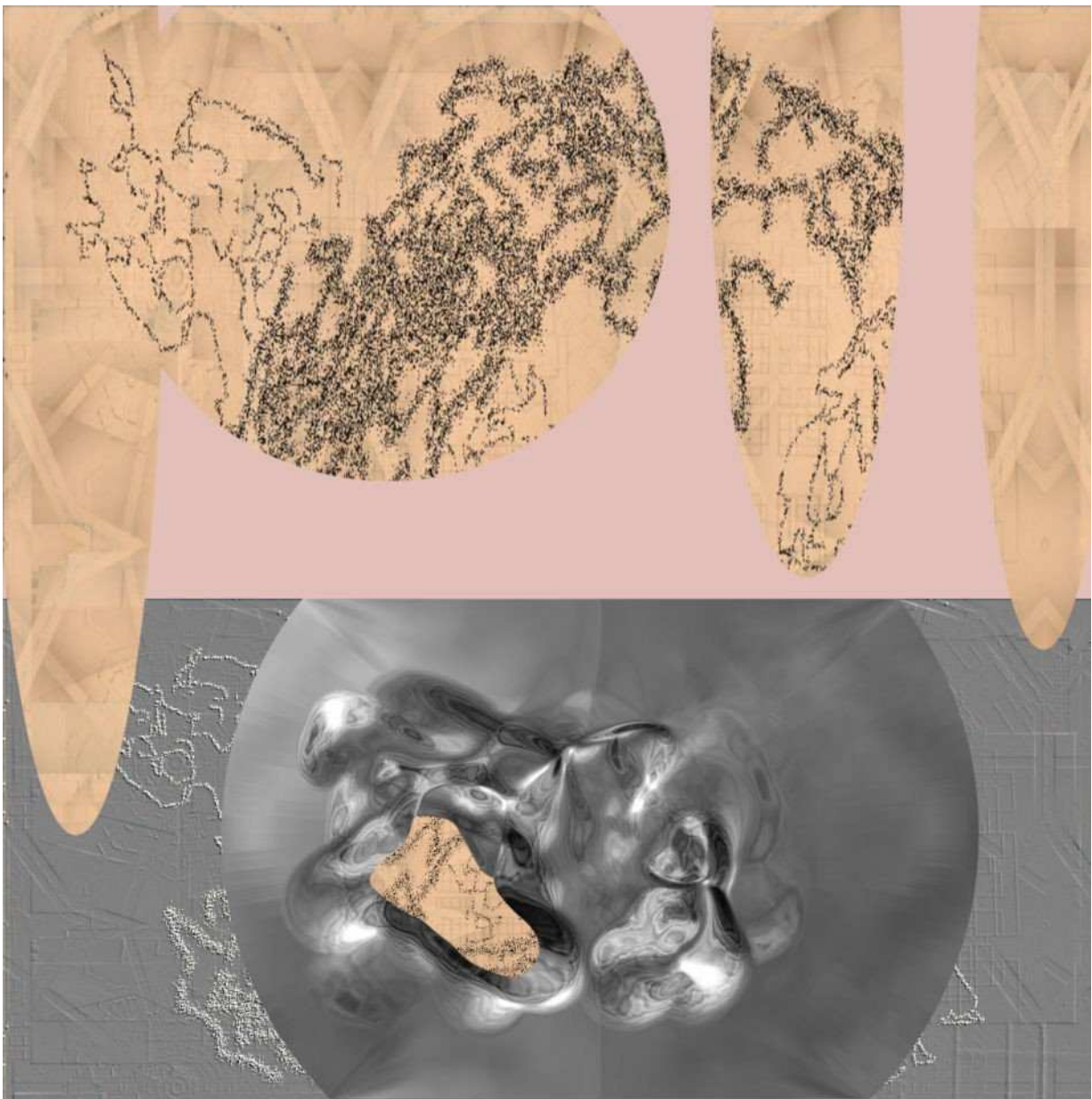
--5- Denominations of a Surd Afternoon//: Denominations of a Surd Afternoon

Denominations of a Surd Afternoon : This project borrows a theme from Robert Smithson in which he drew on a piece of graph paper while interviewing with Dennis Wheeler: the term surd means towards a-rational connection and also the use of vowel morphemes as emphasizing speech: this latter is significant because H as inherited from the Greek distributes a sound- breathing emphasis which to them had an osmotic function, symbolizing flux between the cultures of nature and art and which I like to recognize by extension as relating strophe or narrative to trope or turn of event by which rhythms meet their rhetorical dimension of elasticity, pattern, and advanced connective

The drawing Smithson produced speaking to Wheeler gives the effectuation of the title in that surd, meaning irrational in mathematical terms or speech punctuated by a vowel sound as in the Greek use of h are placements of progression or strophe to counterpoint and impulse i.e. antistrophe or the interruption which predicate pattern as a-perception- the A- or standing aside notation...i.e. a-rational which he goes into as a-logon in other dialogues.

Concerned as he was to link human and geological cultures to trope as entropy in the breach the version of oscillation by which oussia or being is transmitted can be linked as well to systems of art contrast such as Morandi and his individuation of media within his work, as opposed to Mannerism in which a single unified field containing incredible variety in the working technique absorbs within that singularity the diverse threads of material and mental encounter of form as art.

In my work I sometimes highly variegate a grid, or then again I may focus on a version, as I do in some of these drawings, where, instead of relating to the figure ground transposal Morandi borrowed to variegate in series from Durer I instead



project a “fielding” which you can see in the simple contrast of using both left and right handed hatch as elemental mirroring. My work is a kind of unified field of art traces from the material world, yet I work in the virtual world where all these mirrorings have an explosion which amounts to a kind of anti-material or world of anti spin...

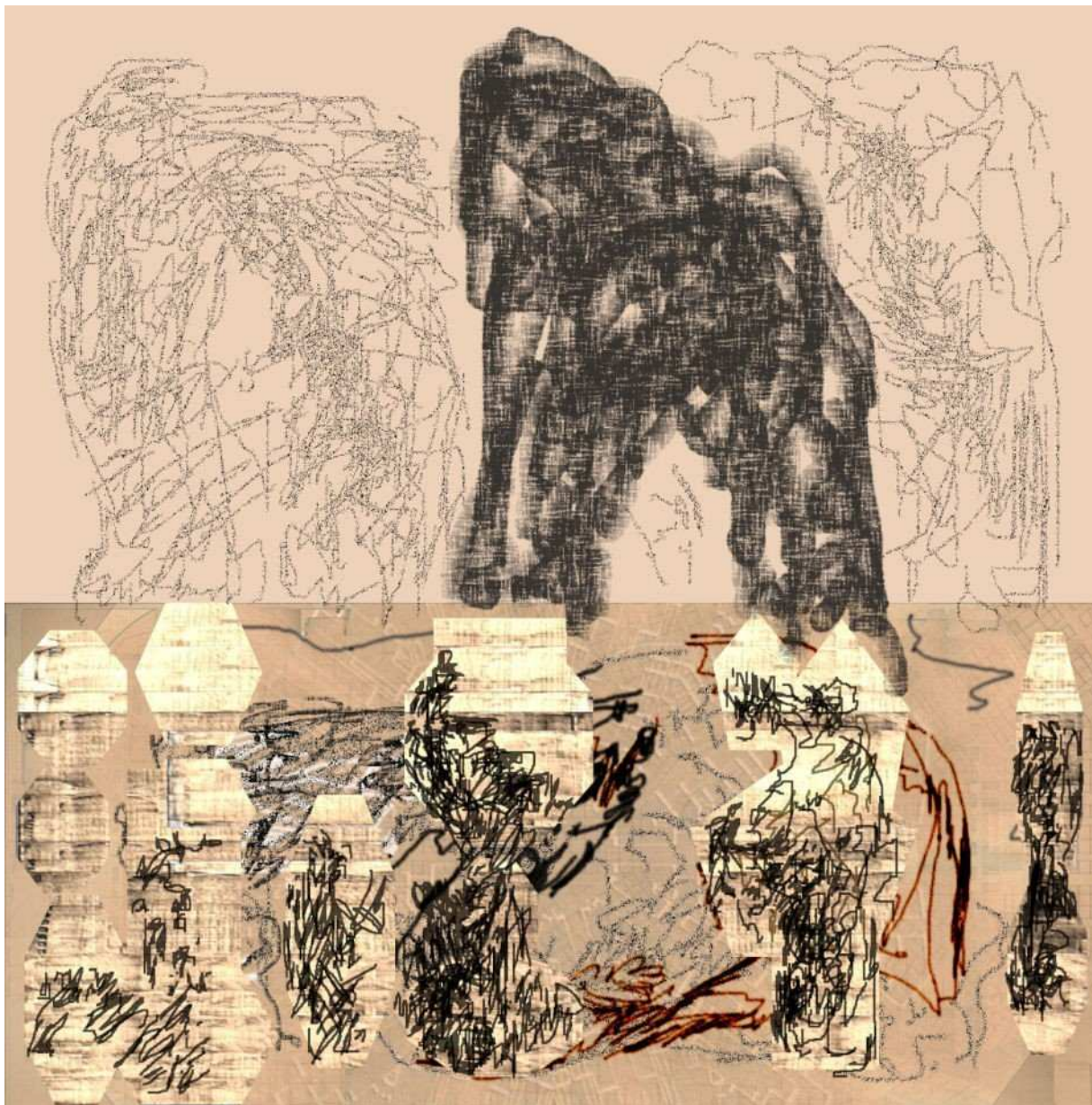
The denominations of afternoon of course are evening and night, or the twilight realm Corot always chose as his time of work focus. The passage from day to night as Heraclitus phrases it regarding days and works... “they do not recognize day and night- they are one”... the understanding of the word “and” therefore is like that in “Schizophrenia and Capitalism”... My work is in the mode of “intertextuality” i.e. the complex and developmental-transformative use of quotes, and arrives at what might call a material intertextuality on the spin and agenda of salient as they transpose alter and mingle.

--6- Heraclitus and the Stone //: Heraclitus and the Stone as a project:

Heraclitus and the Stone : This is an East-West Project in which the sense of turn of events which are a consideration of transmutation in Heraclitus meets in an alternative Eastern text the changes of fortune in life by which art manifests its own connection to creative agency

Heraclitus and the Stone: the Project looks through the lense of fabric- patterns, All the Fabrics in Kamuela- referencing all the fabrics of China which were under the aegis of the household of The Story of The Stone : paper, belongs to the realm of fabric production... the Heraclitean threads which entertain the stones in my hometown Kamuela which are the midstratum of the diegetic belong to pre paper, and scroll production perhaps...(Papyrus) – the patterns I create belong to drawing and its relation to rhetoric,- prosody- rhythm and language as aperception in which rhythm interrupts flux, flux interrupts rhythm...

In this next project I cross index the inspiration of Heraclitus upon Heidegger as entrance upon our world view which discovers that poetic, at the same time this is embedded in another paradigm, the formal drawing mode I use which relates to a Chinese text: The Story of the Stone, and I form Asian joinery forms in arches and circuits which resemble the reincarnations of a kind of garden stone, rather apt in my work to resemble an elephant.

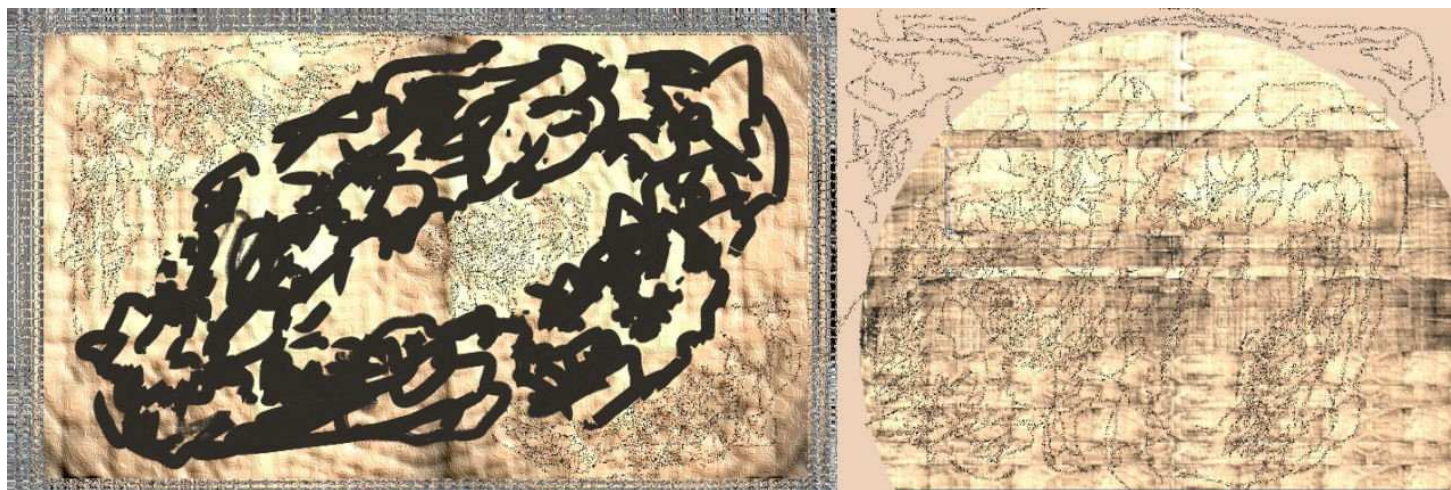


In the Heideggerian spirit I am proceeding in this case by taking a close look at the actual Greek words of text in order to find the sense of mental motion that I am interested in constructing towards a visual and invitational rhetoric as it were. In General Heraclitus identifies within his poetics many kinds of knowledge which are linked to each other, and he seeks to show in the events of the world how these are conditioned to show.

Examples of these are epistemology, dike or fate, chords threads and strings of fate as emancipated from the Gods and dwelling within chance and chaos and strife, gnosis- canny steering like knowledge, hermeneutics and herms, the spoils of war and strife so to speak as a kind of virtuality meaning along the lines of usage, nomos or custom which is the outcome to some extent of the previous, matheme or comprehensive sense, cycle, physis- corporeality between body and somatic senses (connection and connexion), oussia or being, rheia- flux as in the sense of Tethys or an underlying sensibility, (aquifer), trope- the manner by which a turn of phrase and the transition of the world are becoming, touche- the sense of touching upon, the term peri or nearness relates to this, and in the Greek of ten forms towards horismos or negative definition i.e. uncomprehending is “near knowing” and sleeping is near wakefulness, strophe and antimetabole give the physical orientation towards crossing midline, and creating patterns or interferences, puns, etc... zo-on or life links living to azo-on which standing aside from the previous means “everliving” (Heraclitus – of those who's accounts I have heard none have gone so far as this: to distinguish what is wise set aside from all) Pantos, all is related as a sensibility linked to okoios or encounter creating experience or egkeurosien, that is oussia or being given a sense of dynamic...phronesis or practical knowledge has its moment, and likewise arete or excellence i.e. that which shows to enable.

The current drawings you see are kind of set aside from all, they belong to “The Stone” in the sense of my returning to my childhood home in Kamuela Hawaii and after having worked in an architects office could suddenly see the landscape as filled with stone foundation forms of the Ancient Hawaiians, I noticed on the hill closest viewing ocean from my place on Parker Ranch there two stones clearly grave markers carrying the echo of the life a husband and wife, of which nothing was there for me to know except how I read the stone, yet after all these years within my work over and over they recur to presence... the stones read in direction towards the Kawaihau haiau, a massive stone temple, and all Haiaus were constructed in one night, in my own books similarly I create the work in one night, the idea is that which was constructed in a night can like a life be undone in a day perhaps, but also perhaps not...

--7- Photon //: Dilating the Renaissance Photon-The term photo means man's measure of light, a term for humanity itself and its relation to fate, the chords threads and string of fate which belong to the personal and collective sense of cultural agency by which understanding has the multiple



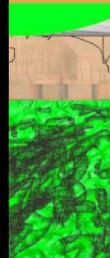
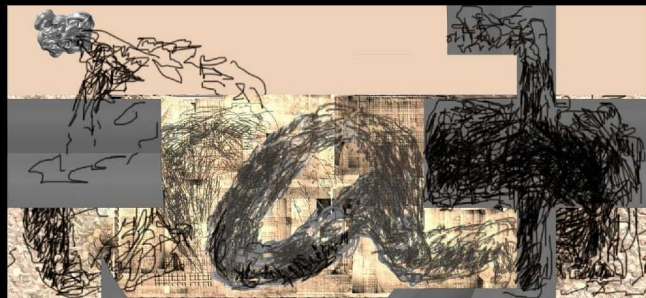
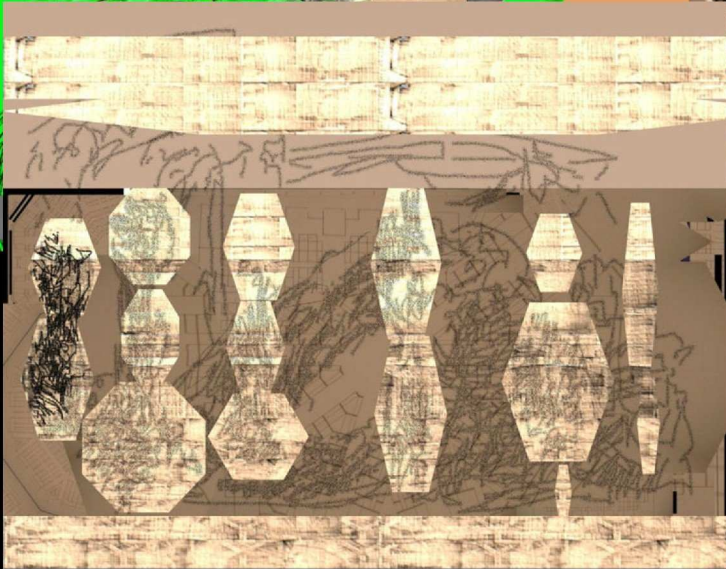
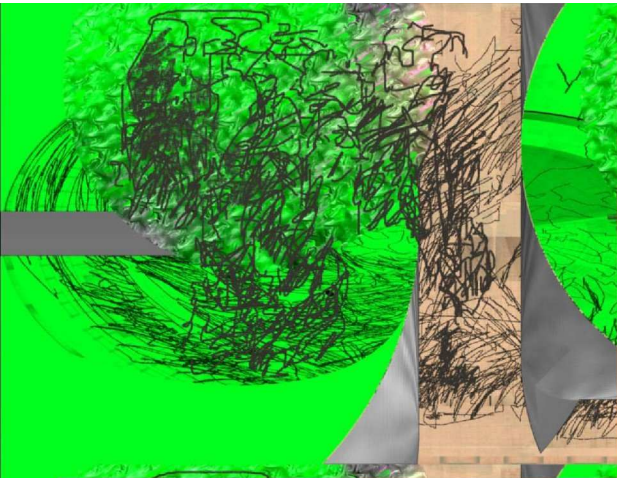
□ collective sense of cultural agency by which understanding has the multiple branchings Heraclitus indicates in his poetics and which come down to us through the feeling quality of rhetoric and its current incarnations as psychology, physics and Deconstruction theory... as mentioned- in the Greek “men de’ on the one hand introduces the hand to vision, the sense of collecting, coming upon, and the phoneme “col” indicates valence... in the Greek mediations those valences include trope as the turns of meaning predicated on cosmic sensibility- that the sun returns on orbit, winds change, war turns on fortune, commerce on availability, etc and strophe, or the serial encounter that mediates by rhythm placements which may be continuous or interrupting as in pattern formation versus simple cross section, knowledge as practical, or uncanny, specific or branching, experience, recognized or interpreted, etc.

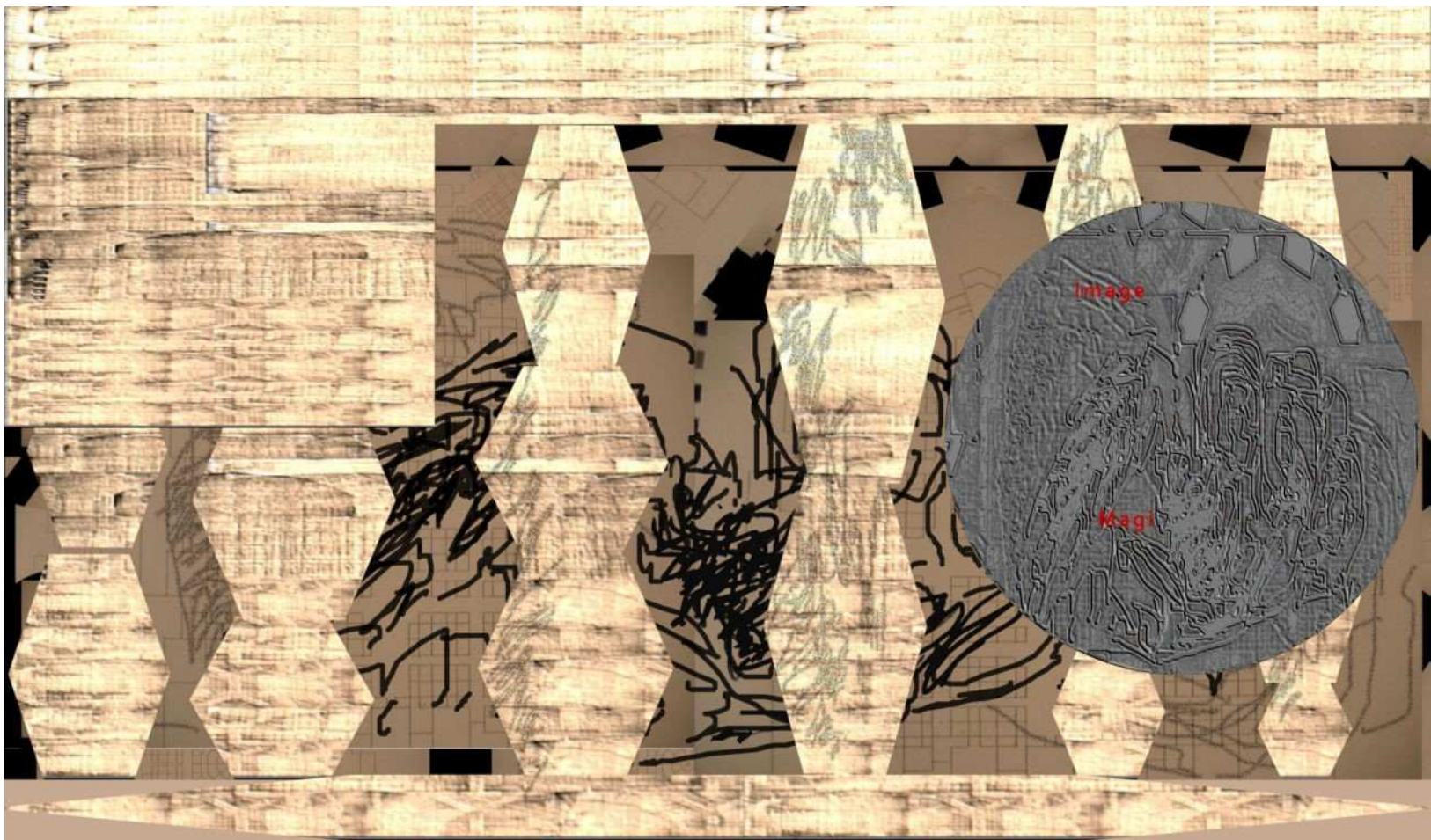
Circum Spec is a kind of band width to the starter :rhebus project by which created a kind of virtual video space responsive to my experience between a bus stop and museum video screen of institutions event, fashioning my own set of transference and associations. The result is to create a narrative intertextuality which arrives at a video within a video format which I continue to explore...<https://youtu.be/J5oq5y2nHik>

(https://youtu.be/J5oq5y2nHik) Circum Spect REM Brand

□ --9- Notes These are topological drawings, existing between categories as their own mediating presence.

Koinos of the Realm

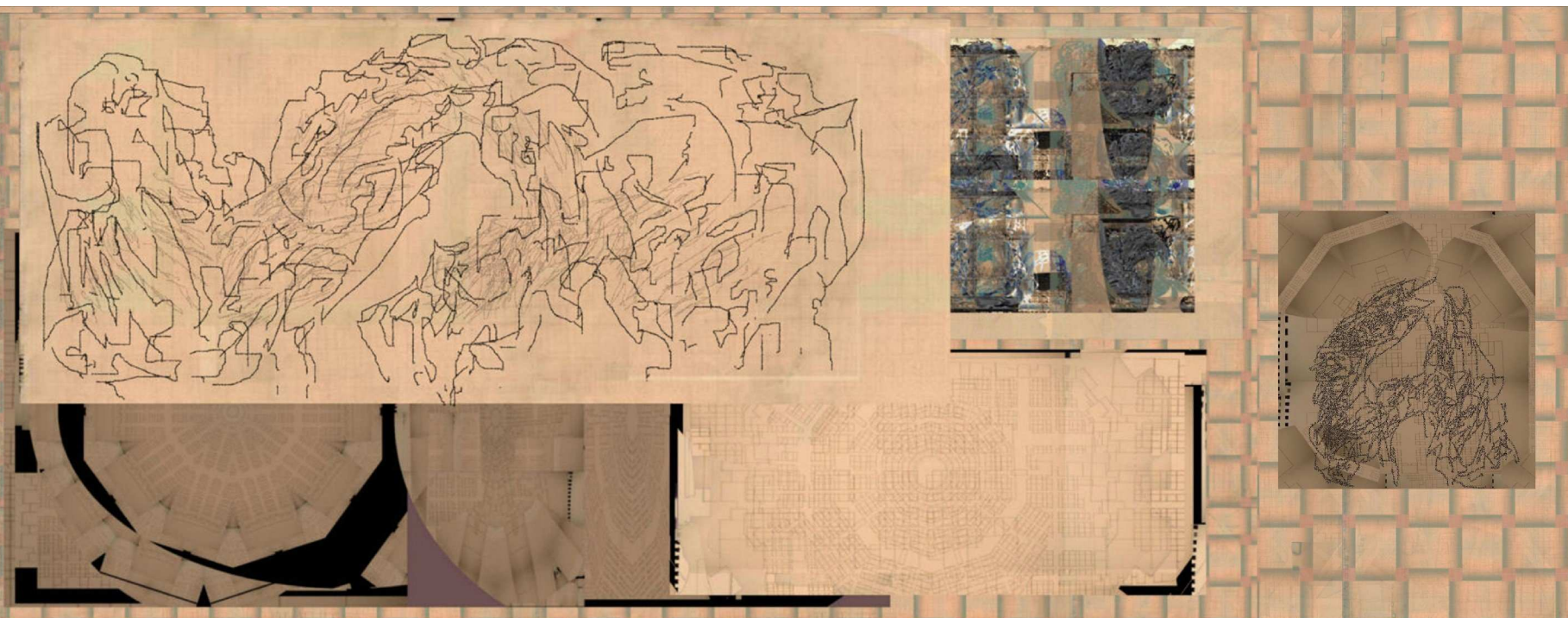




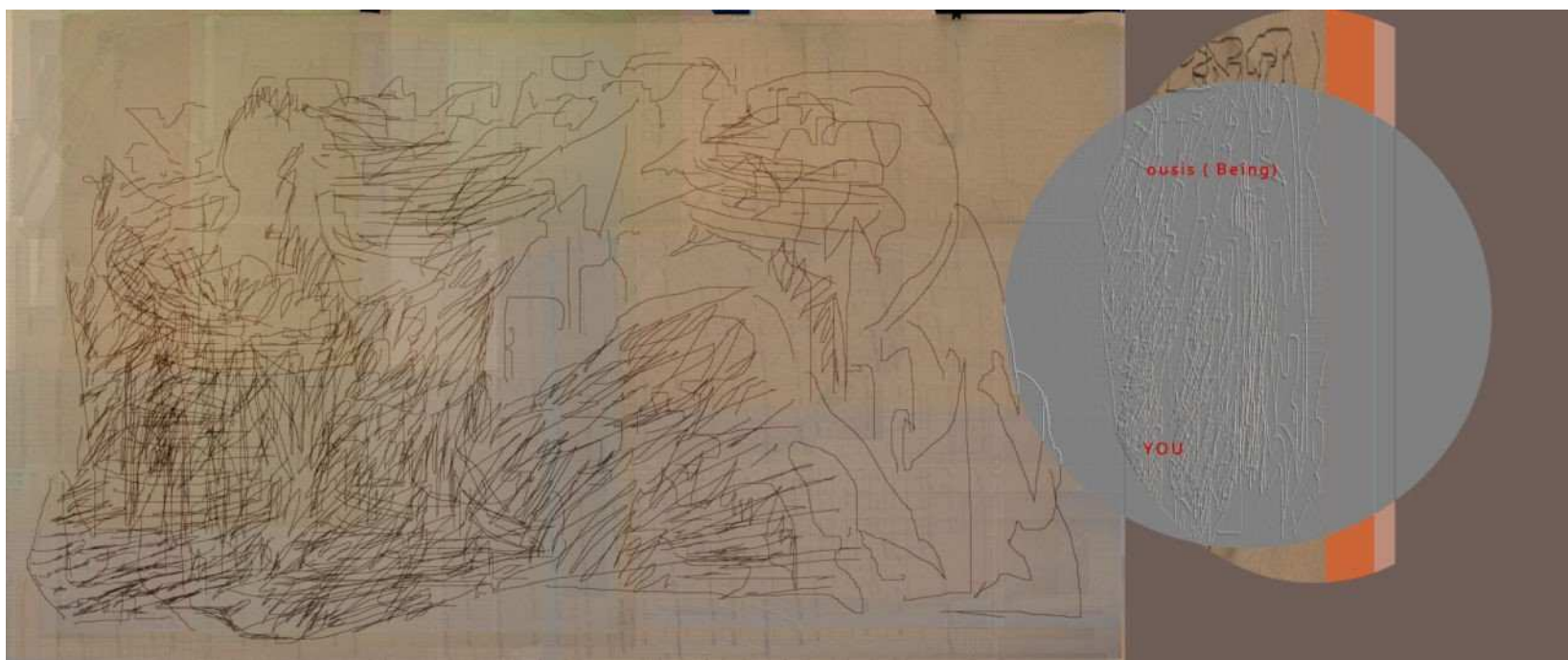


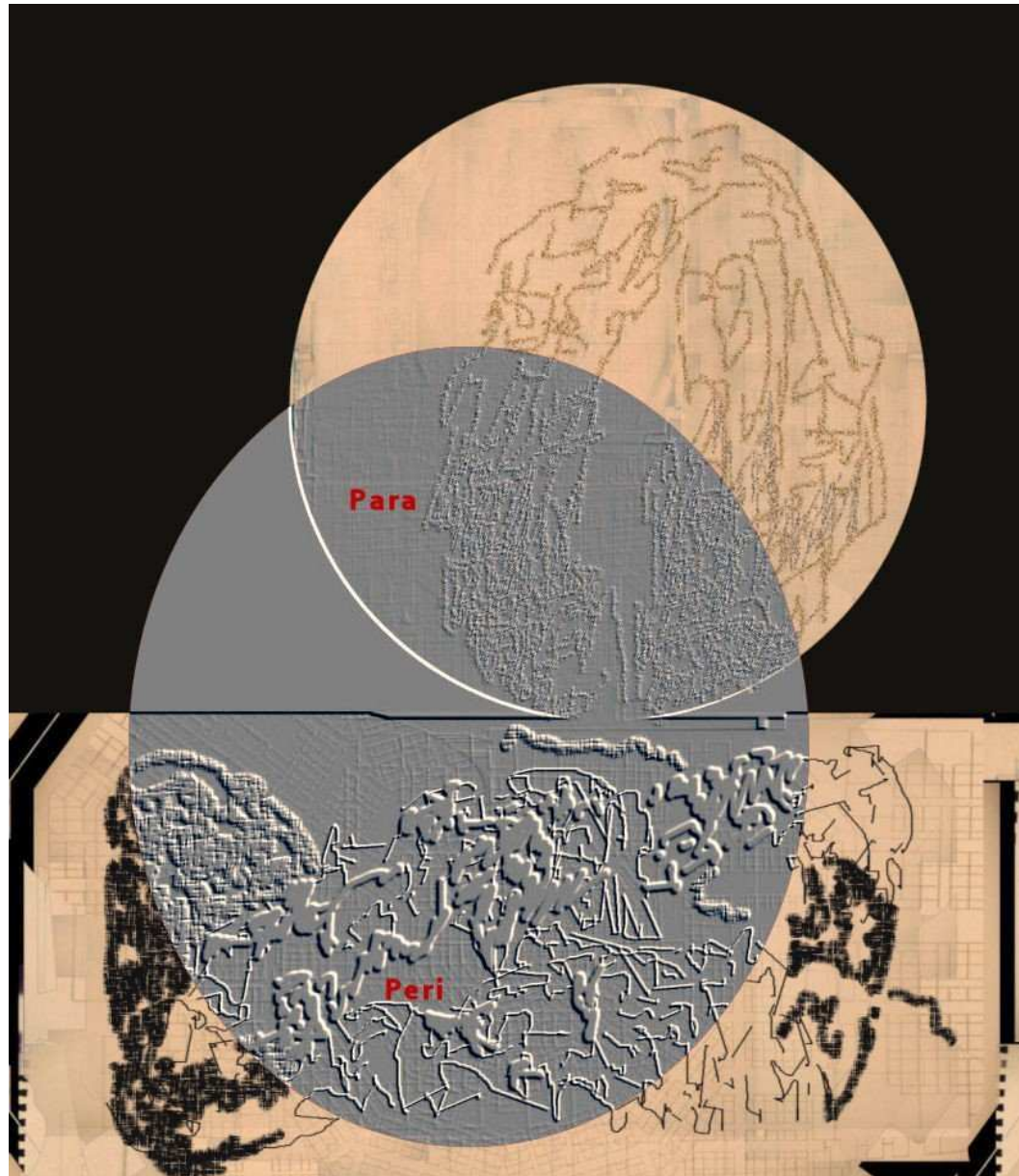
ALLEGORY OF OUSIS (BEING)

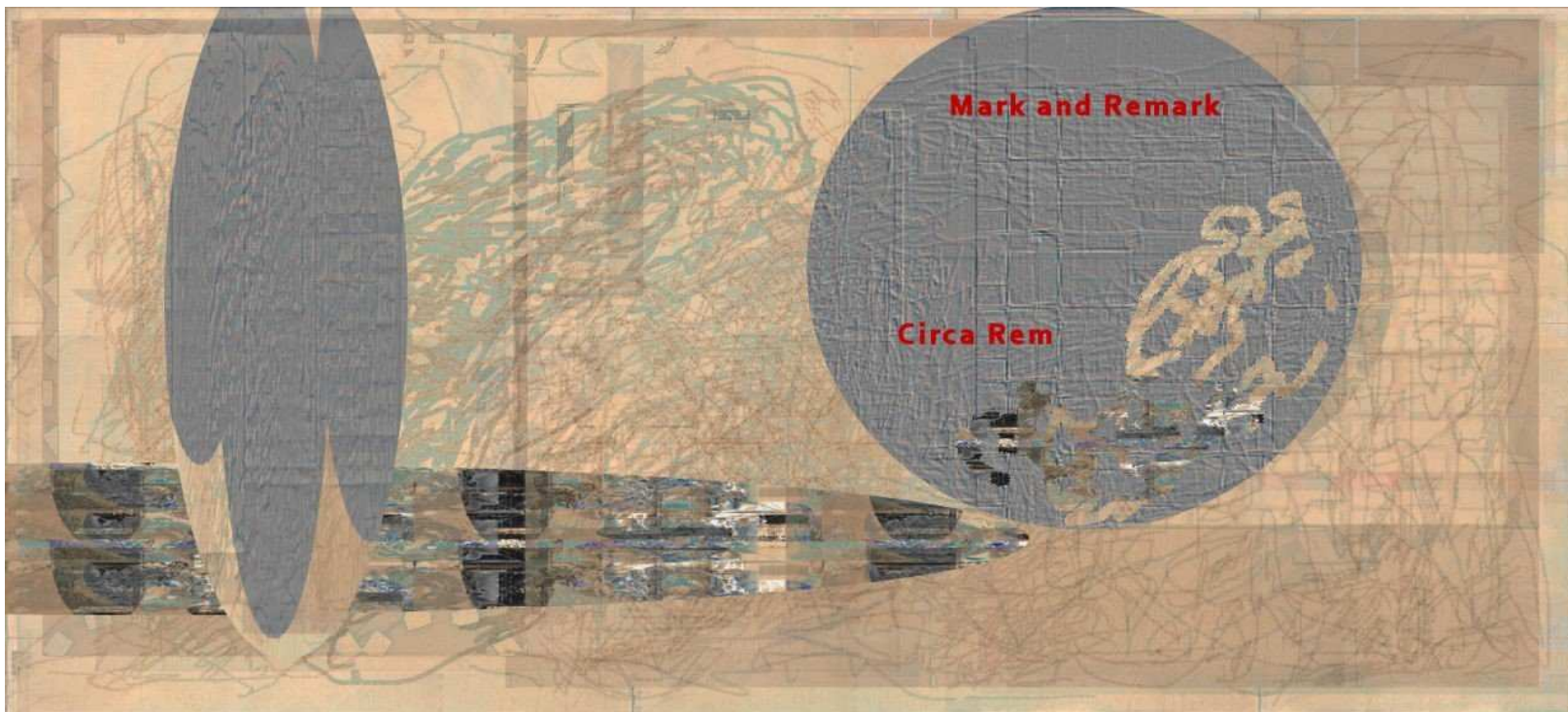
**IN THE OCEAN FOSSE OF OSCILATION ARE THE OASIS OF ROSACEA AND OSMOTIC COUSINS BETWEEN PROUST AND POUSSIN
JOUSTING THE MOUSE IN TOUSLED TROUSERS BETWEEN PRUSSIA RUSSIA AND LOUISIANA**



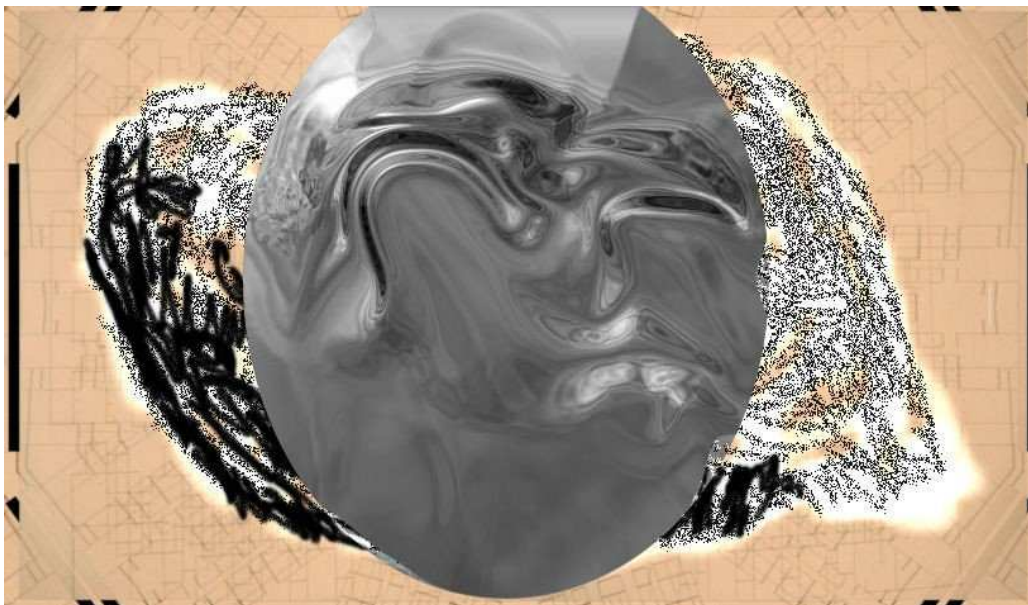
ALLEGORY OF RHEA (FLUX)
IN THE AURA OF DREAM REASON AND STREAM ARE THE REALM AND MARRIAGE REALIZED BETWEEN REAMS OF THE LAUREL
AND AURAL RHETORIC AS AREAS FOR ARIAS.

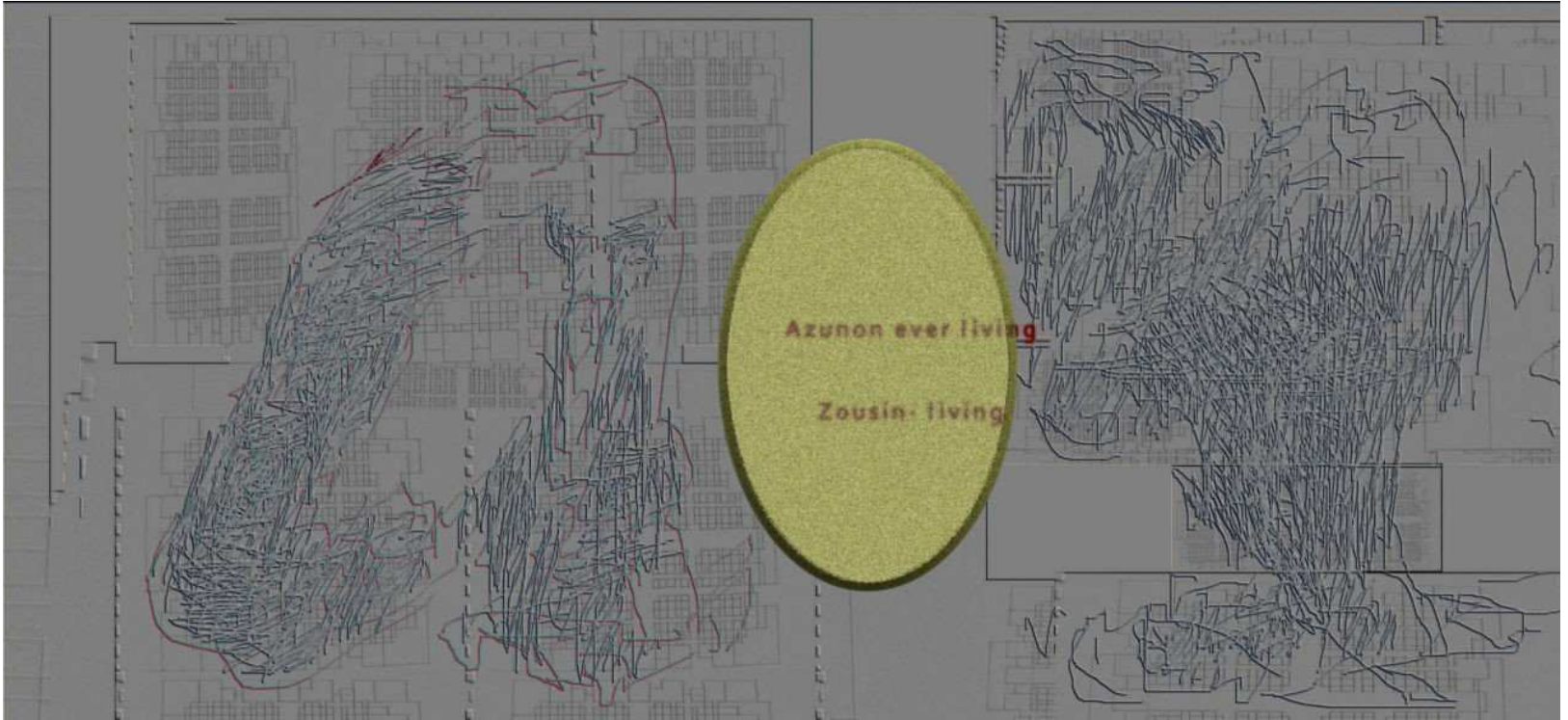












Hypsos

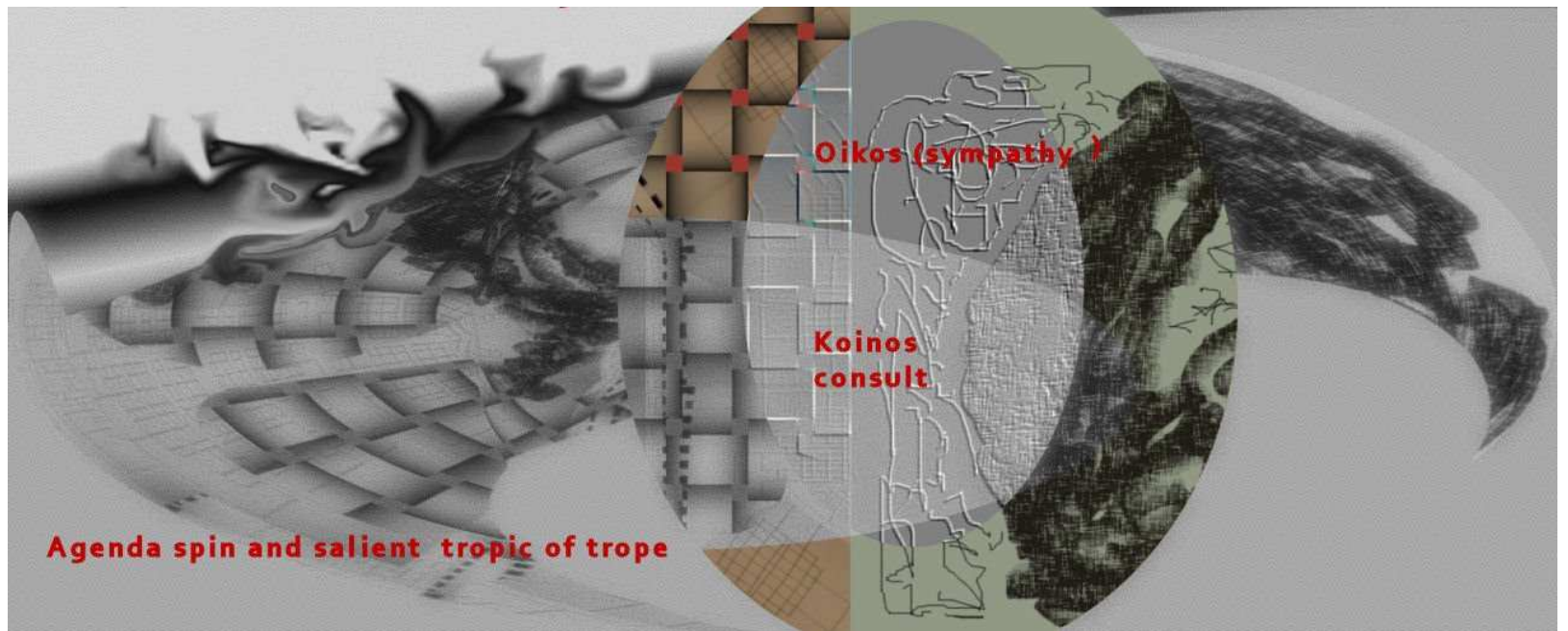
Bring to a Pause

Graphemes

architectures
of time





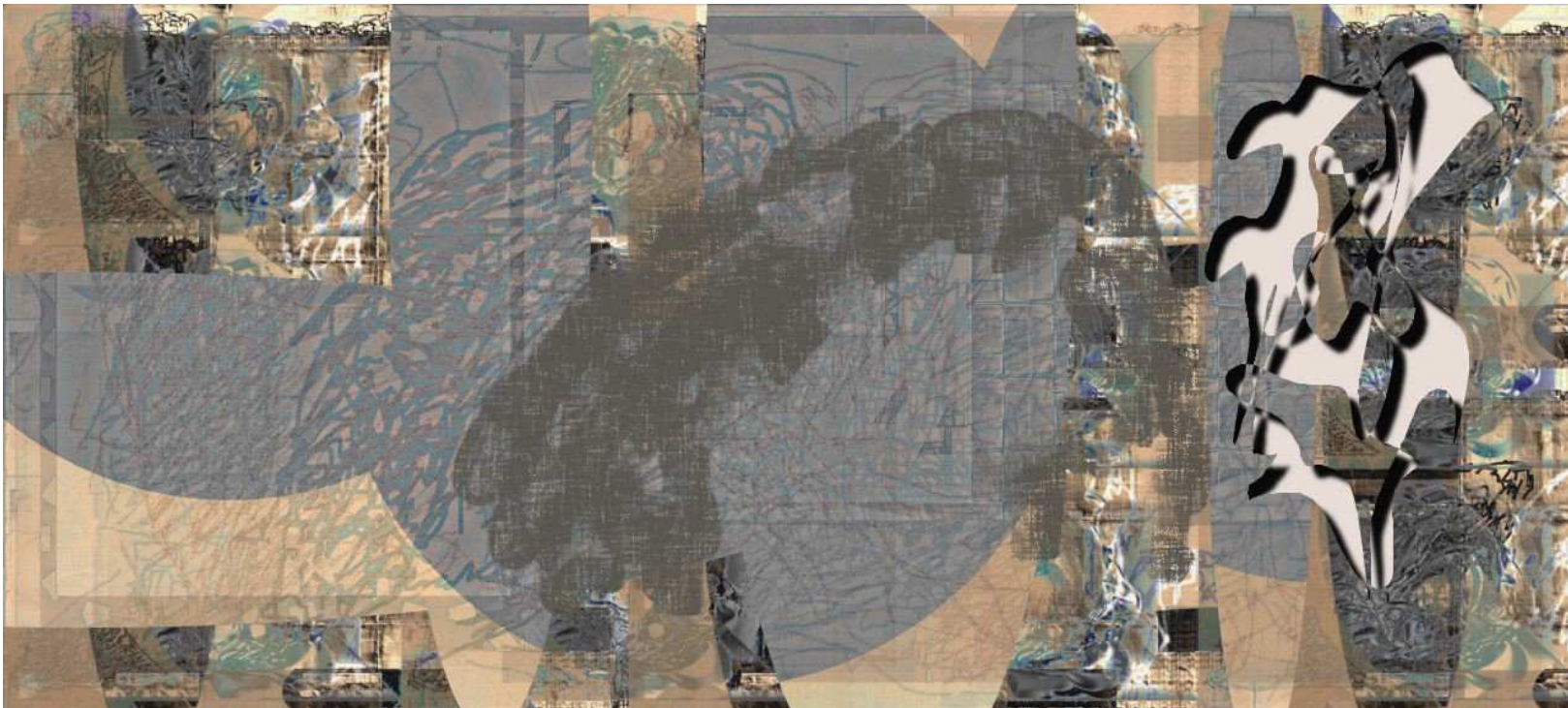


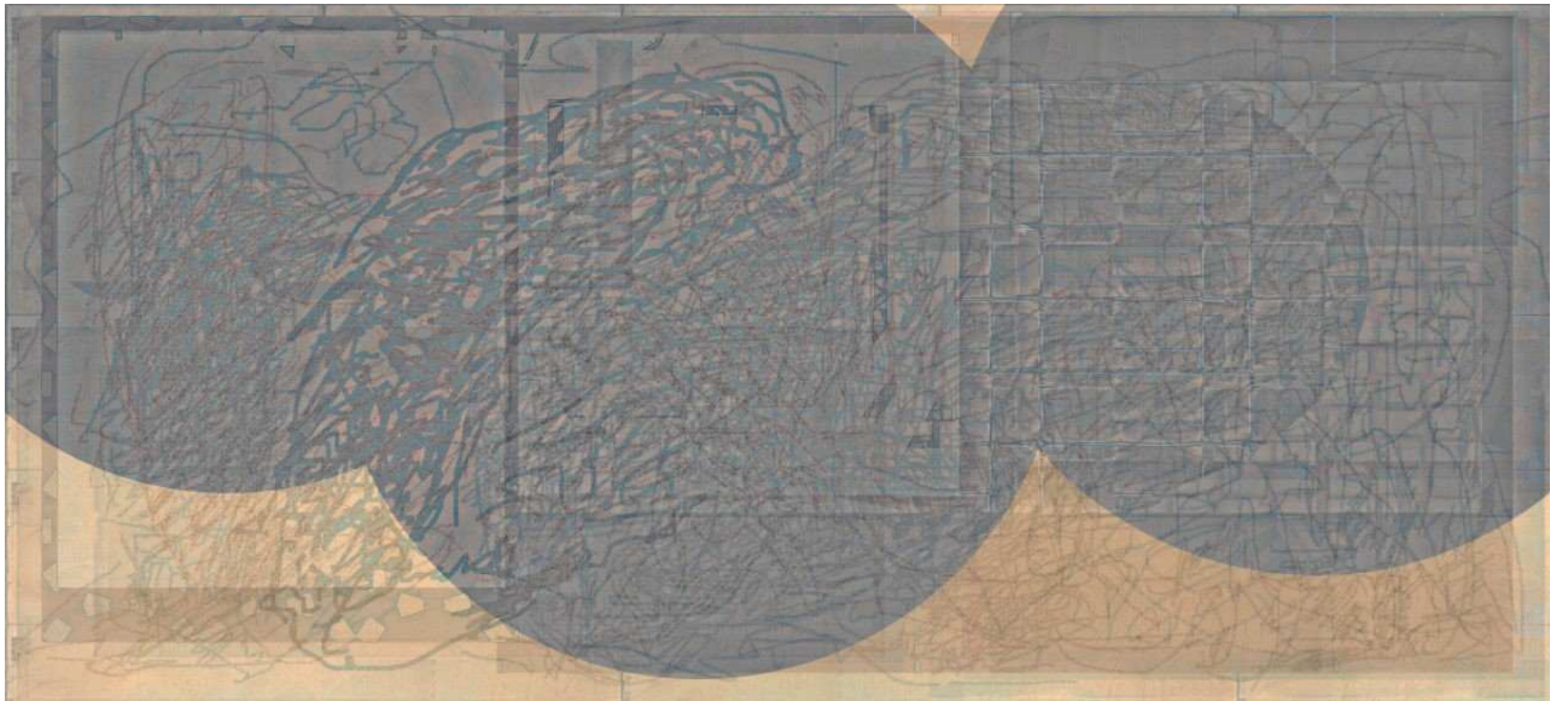
Agenda spin and salient tropic of trope

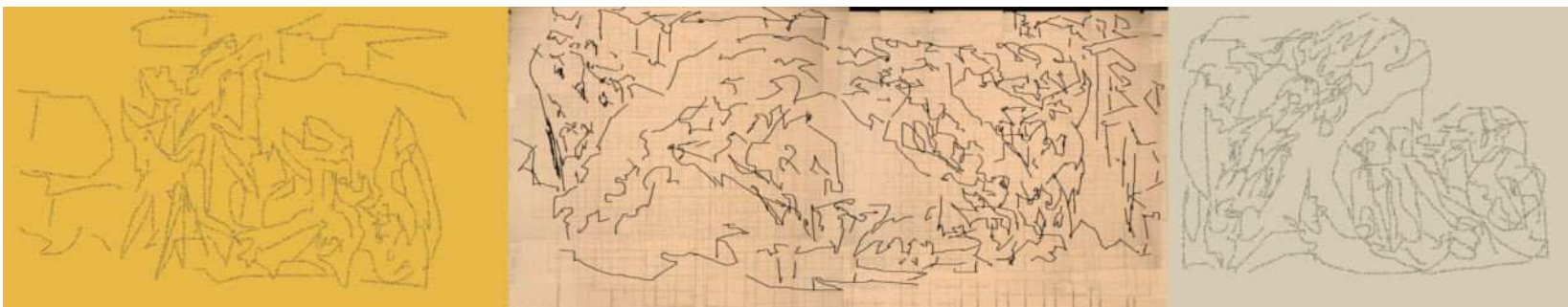
Oikos (sympathy)

Koinos
consult



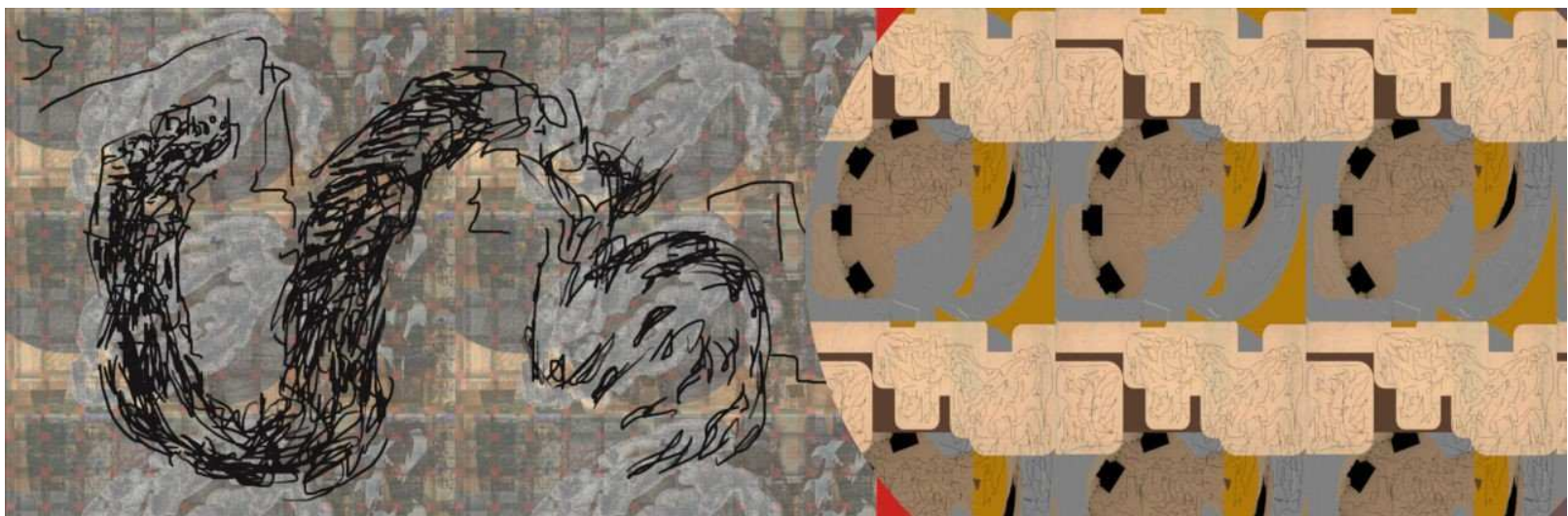






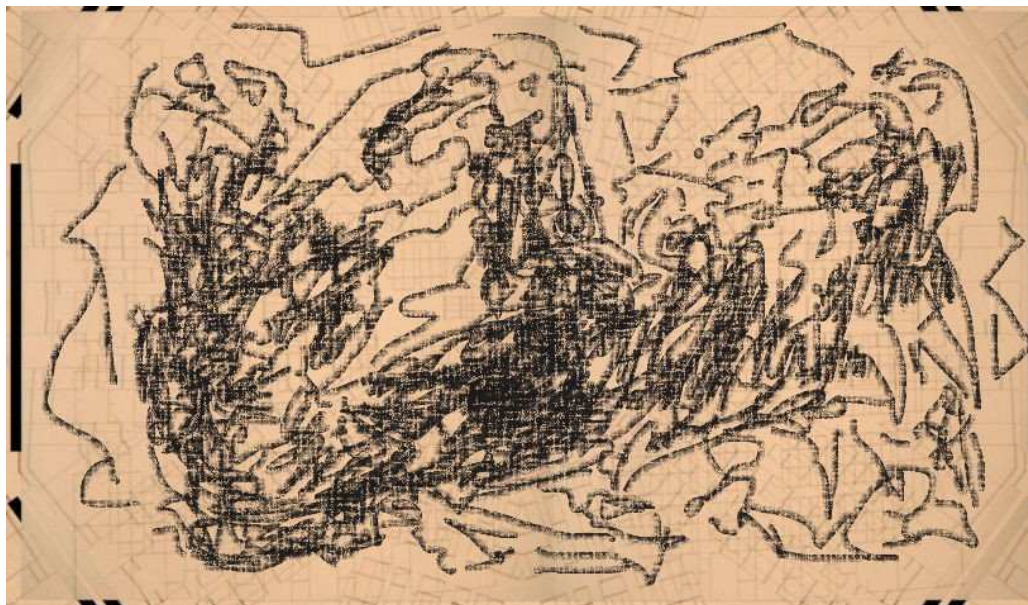
Heraclitus and the Stone



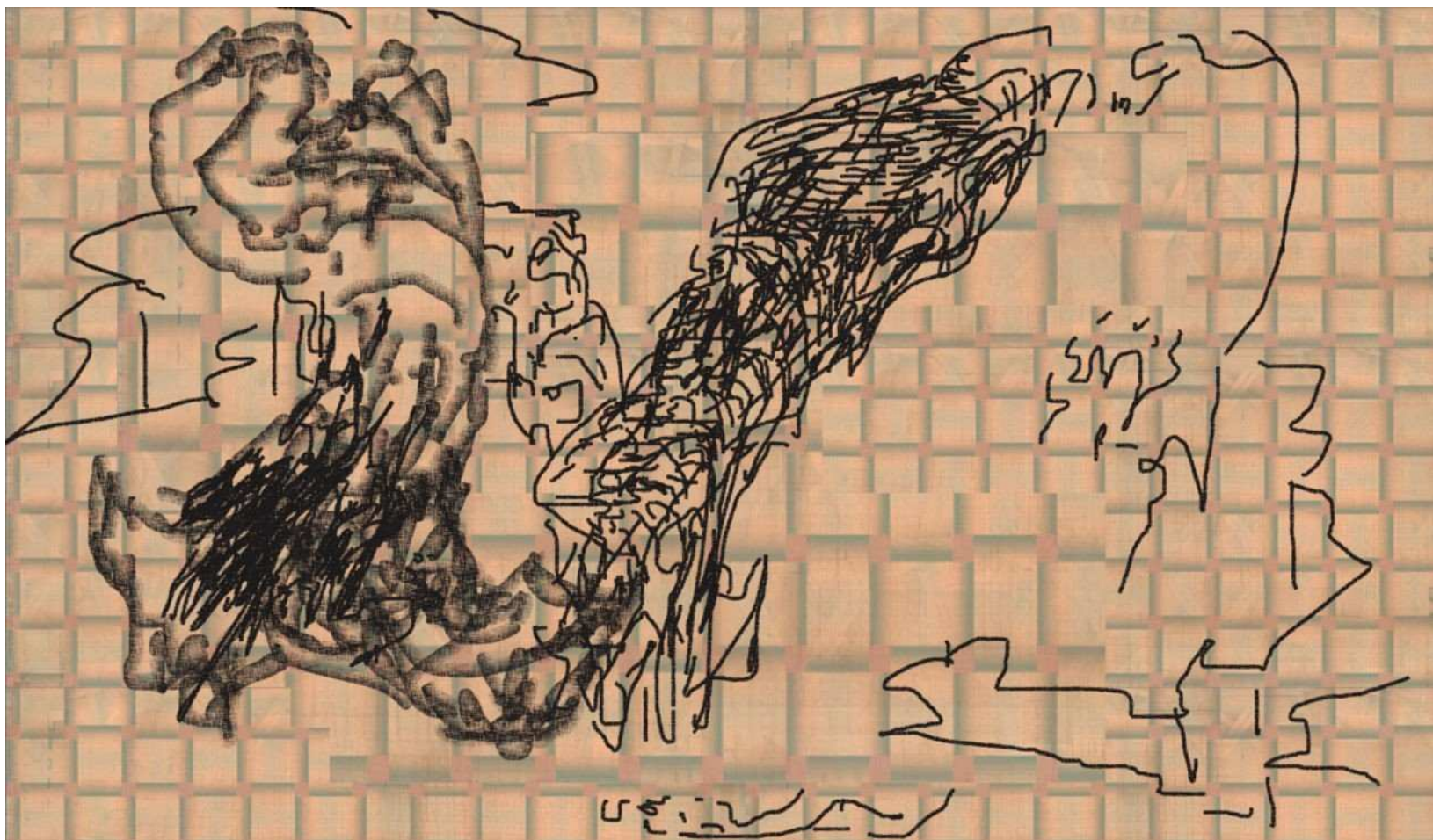


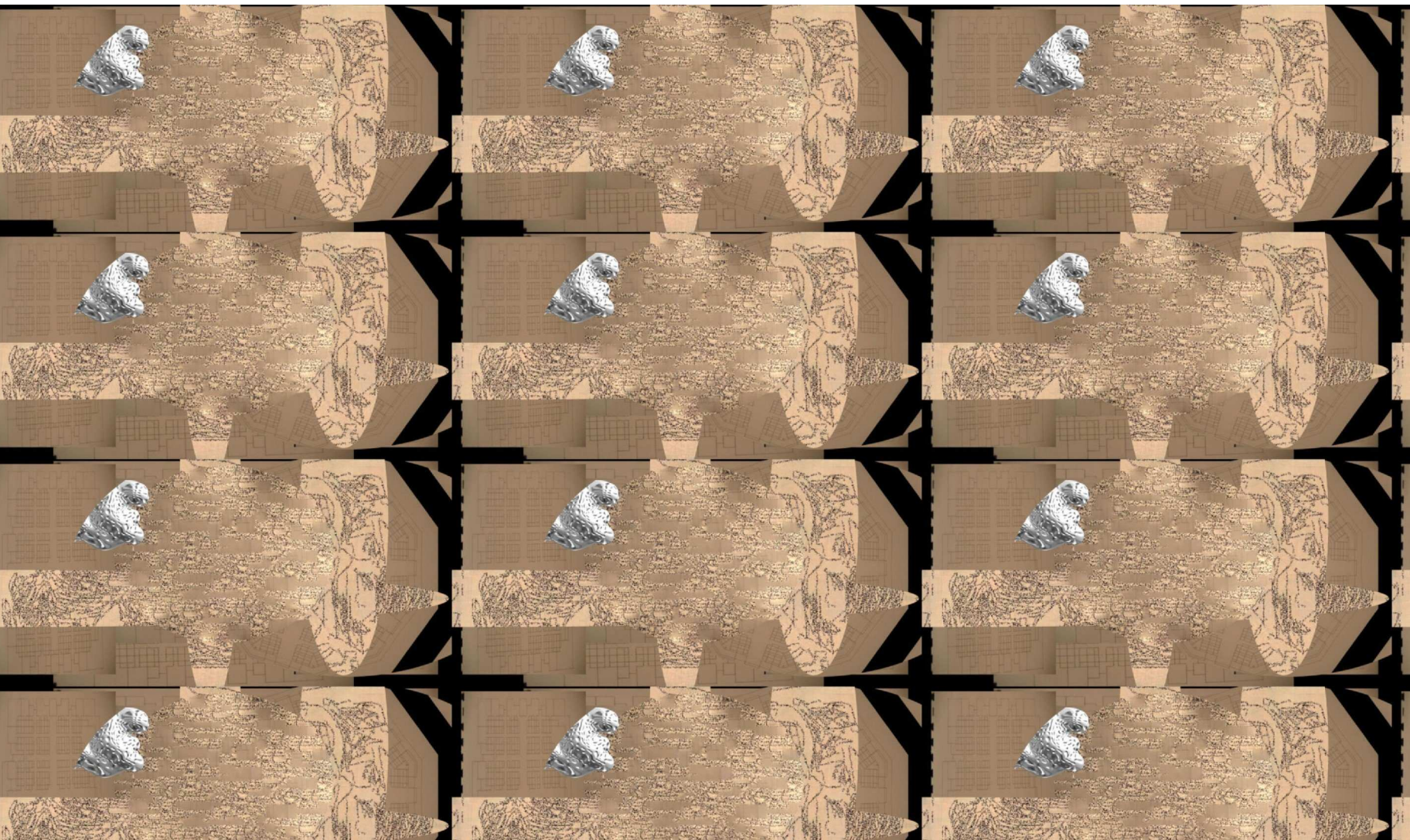


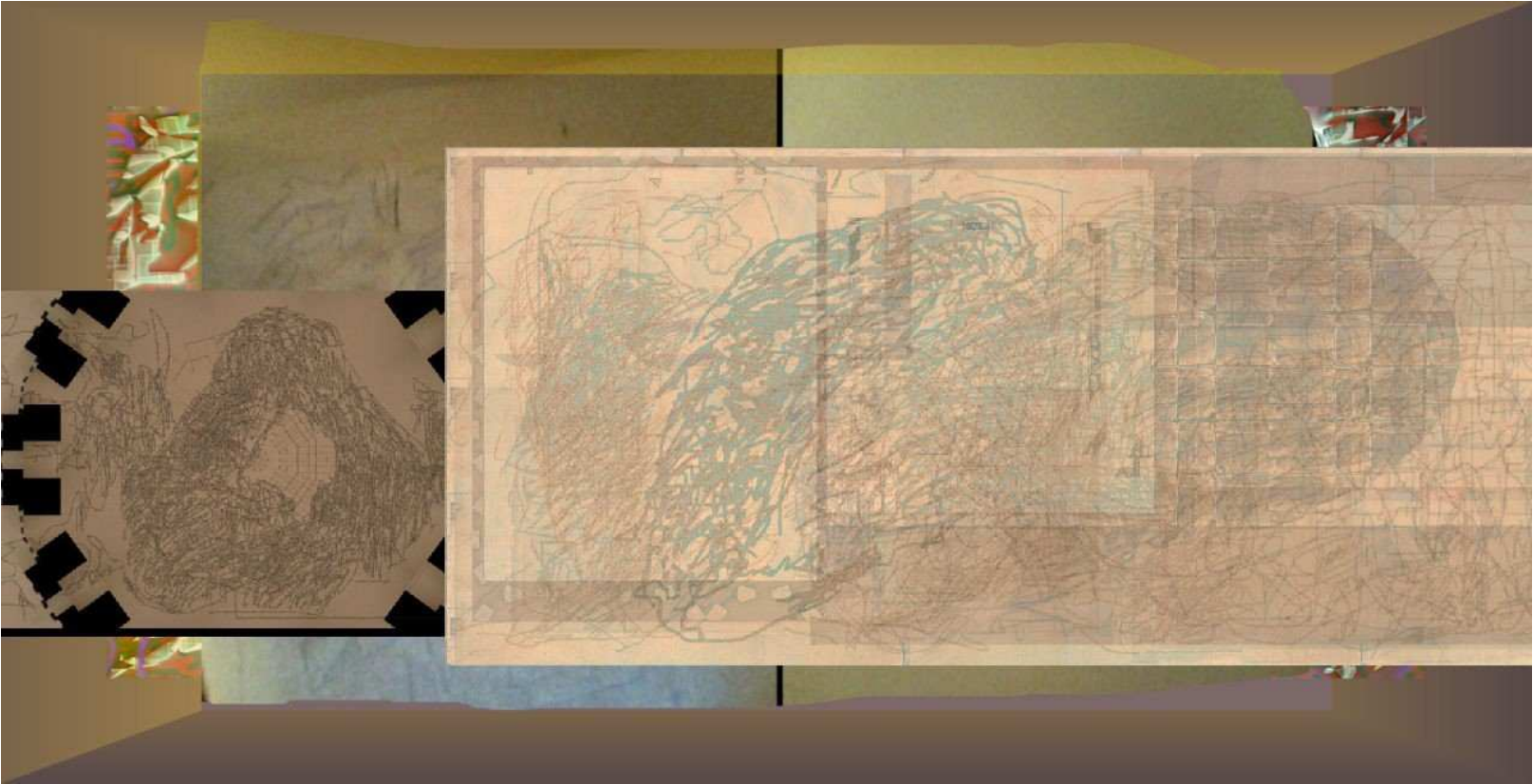


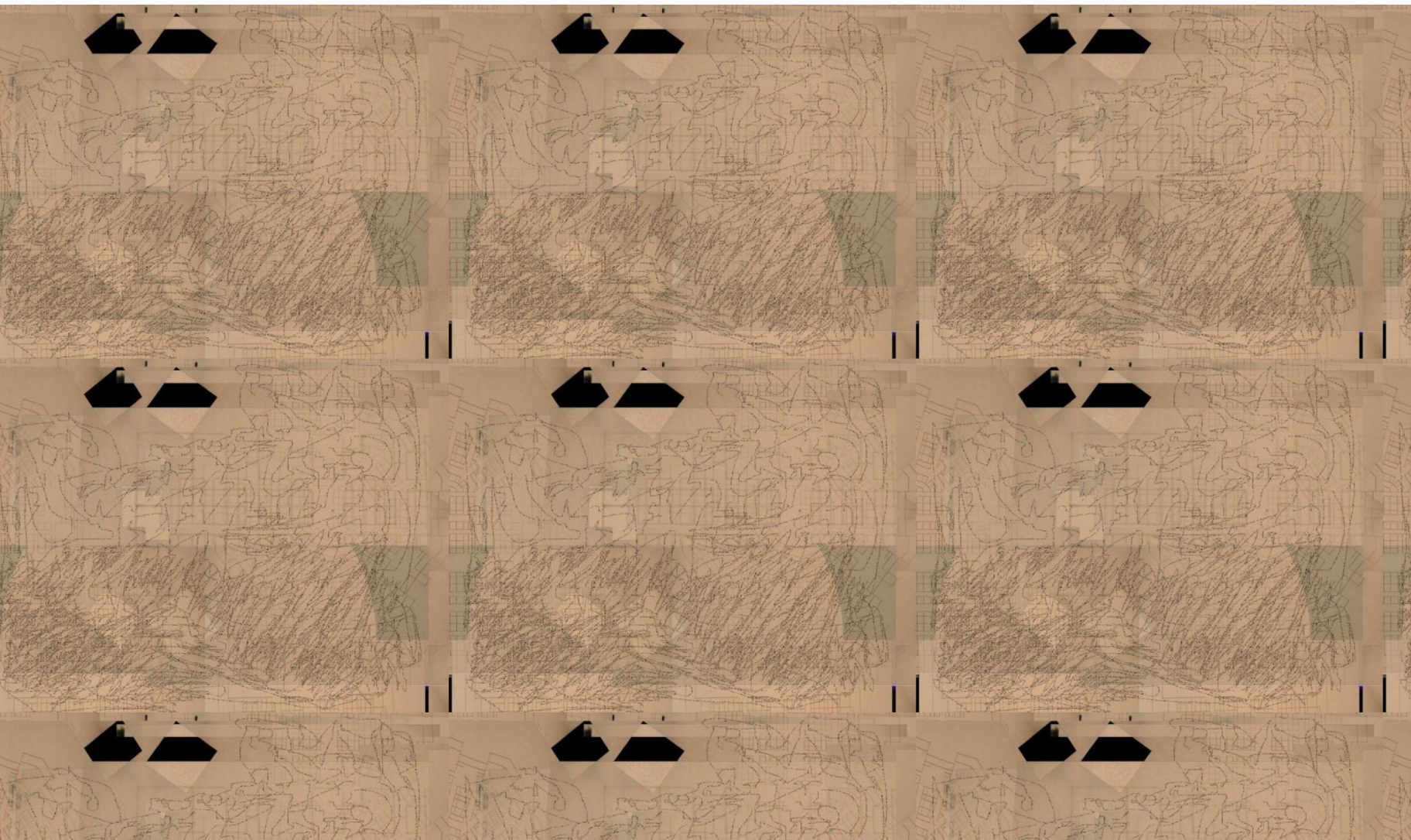


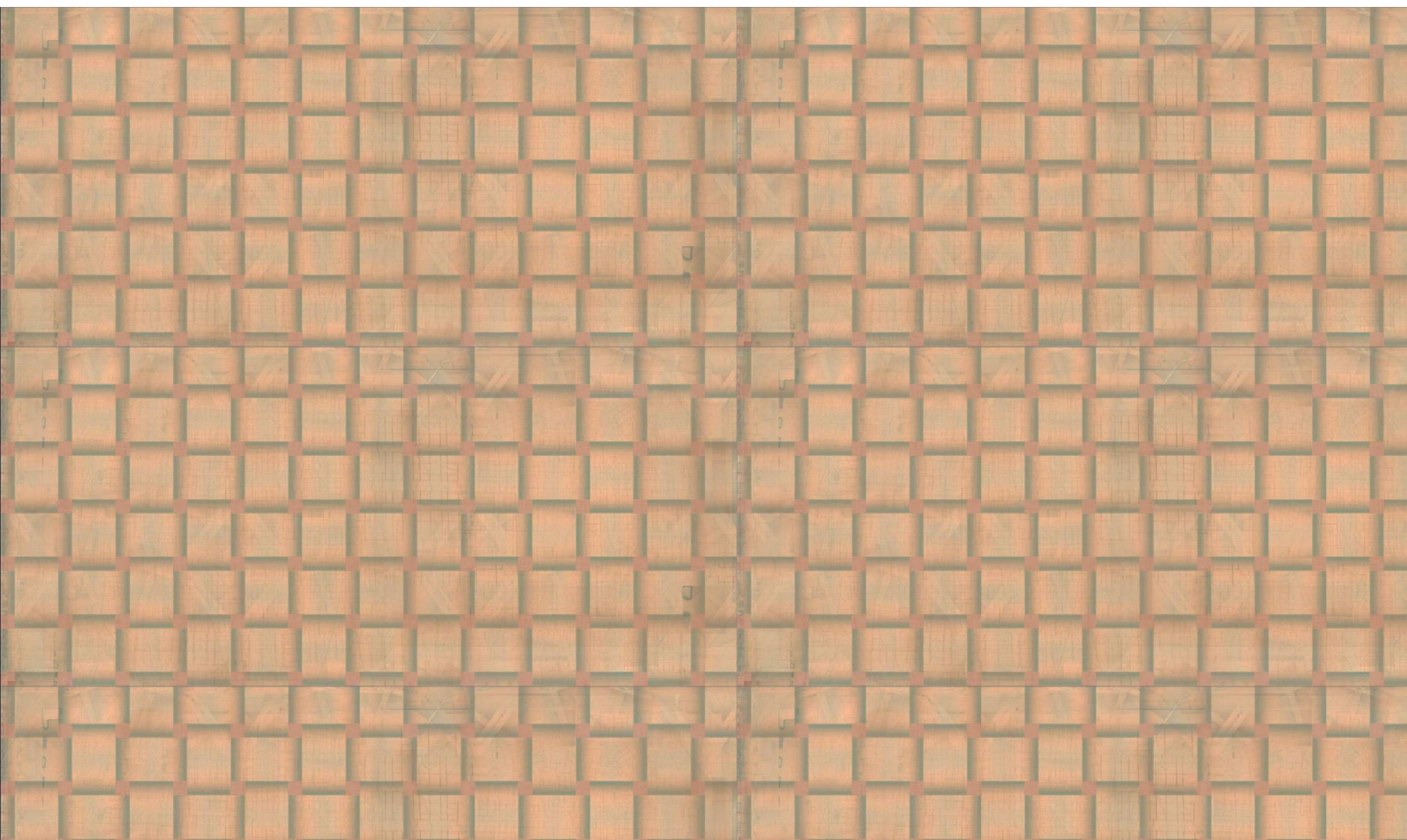


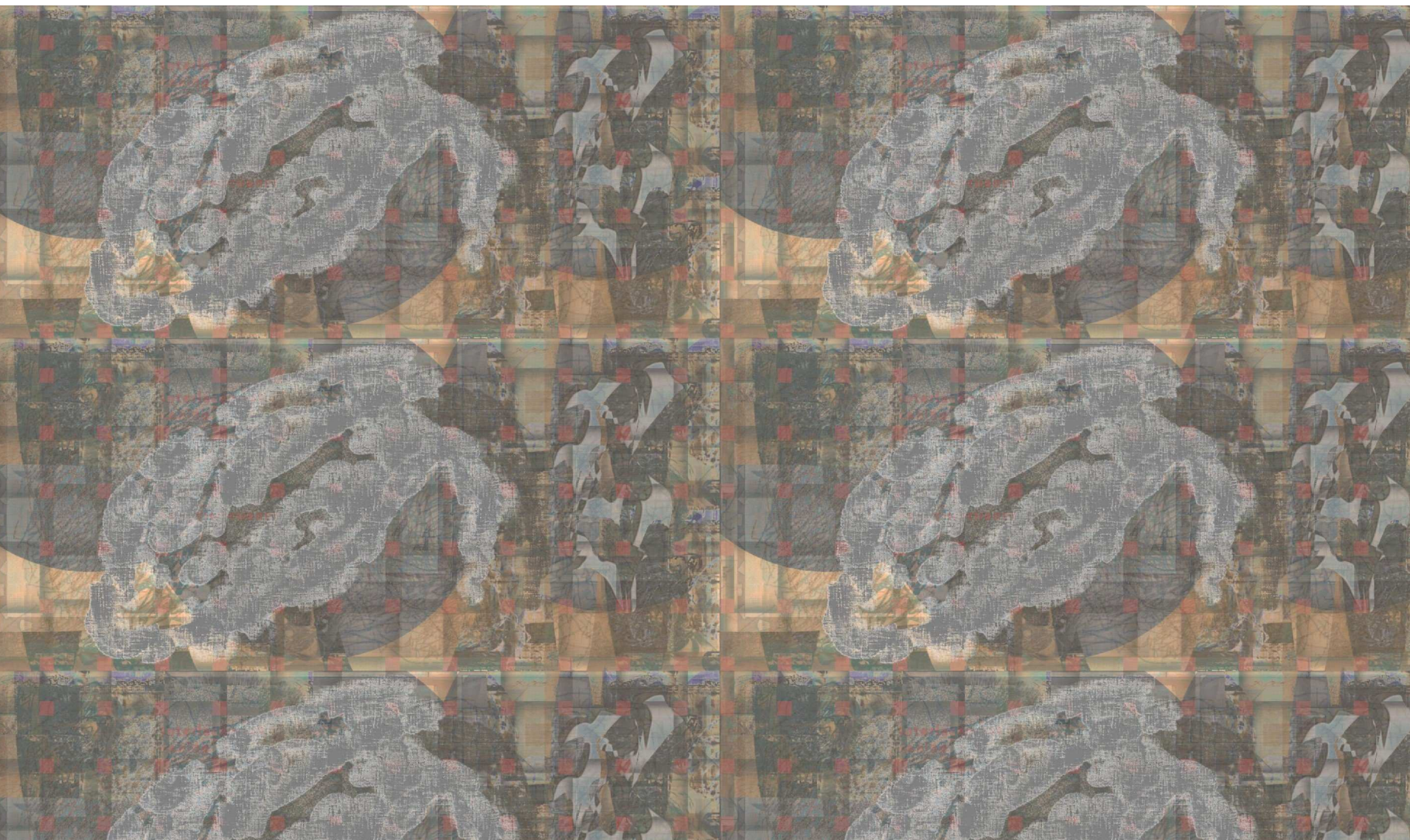


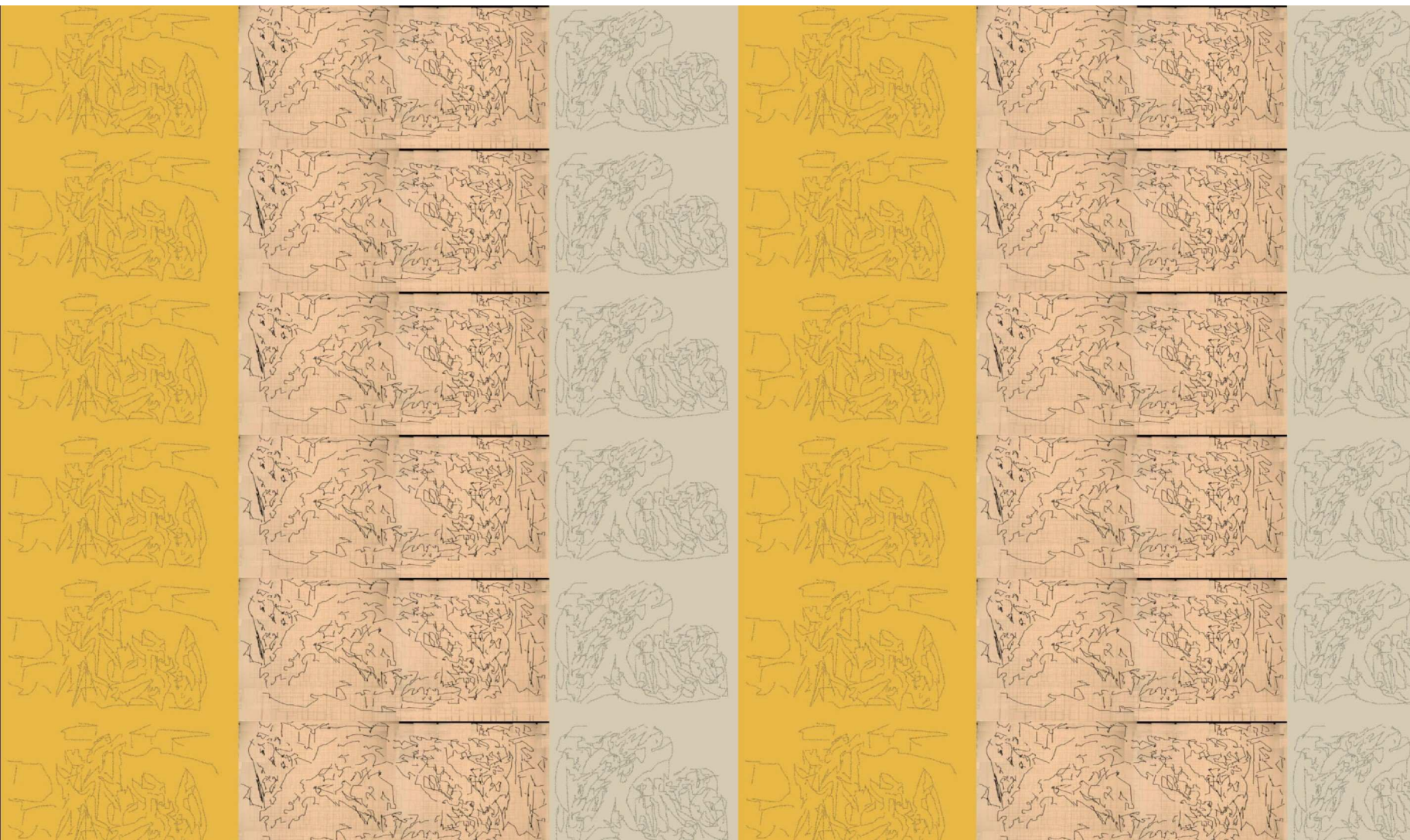


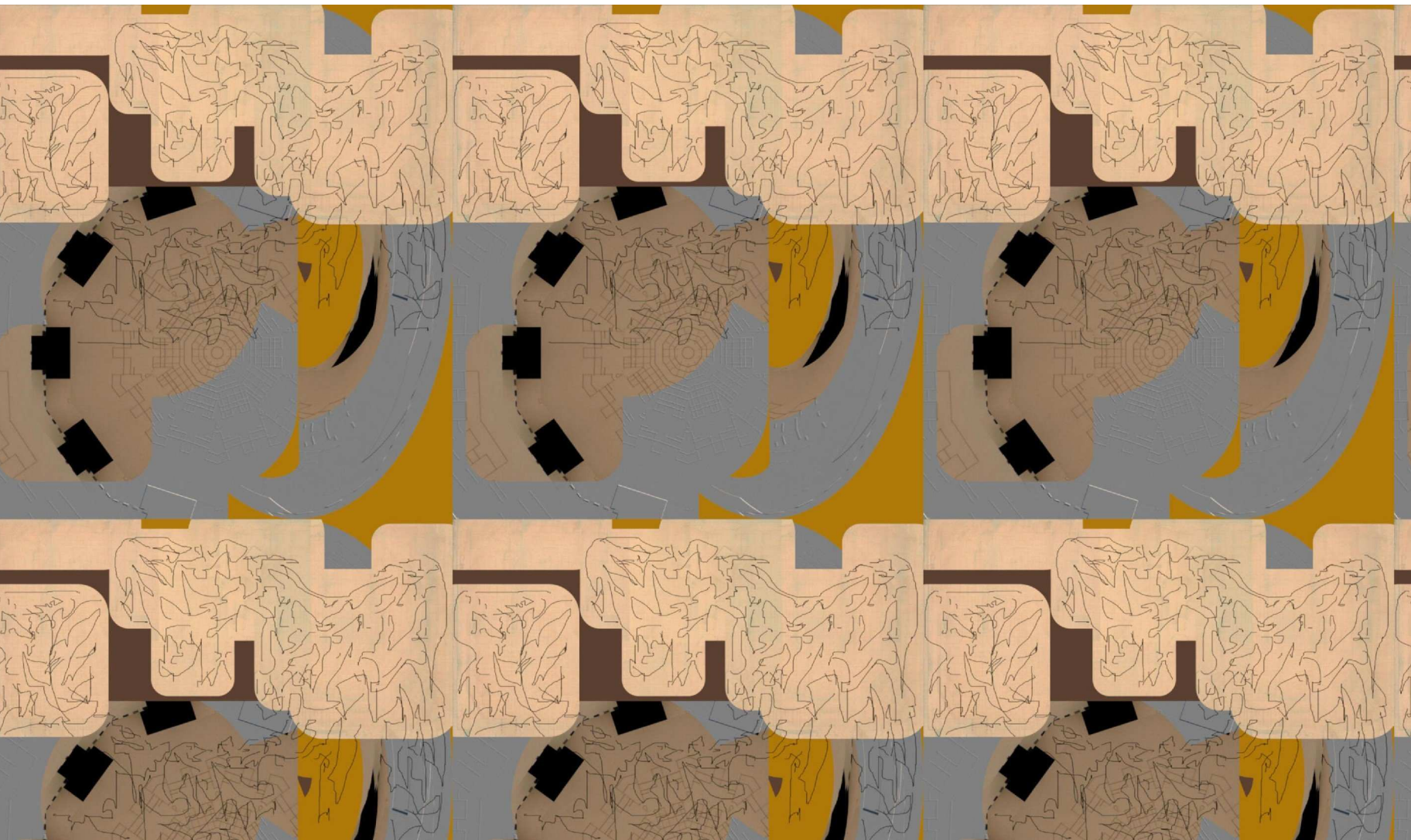


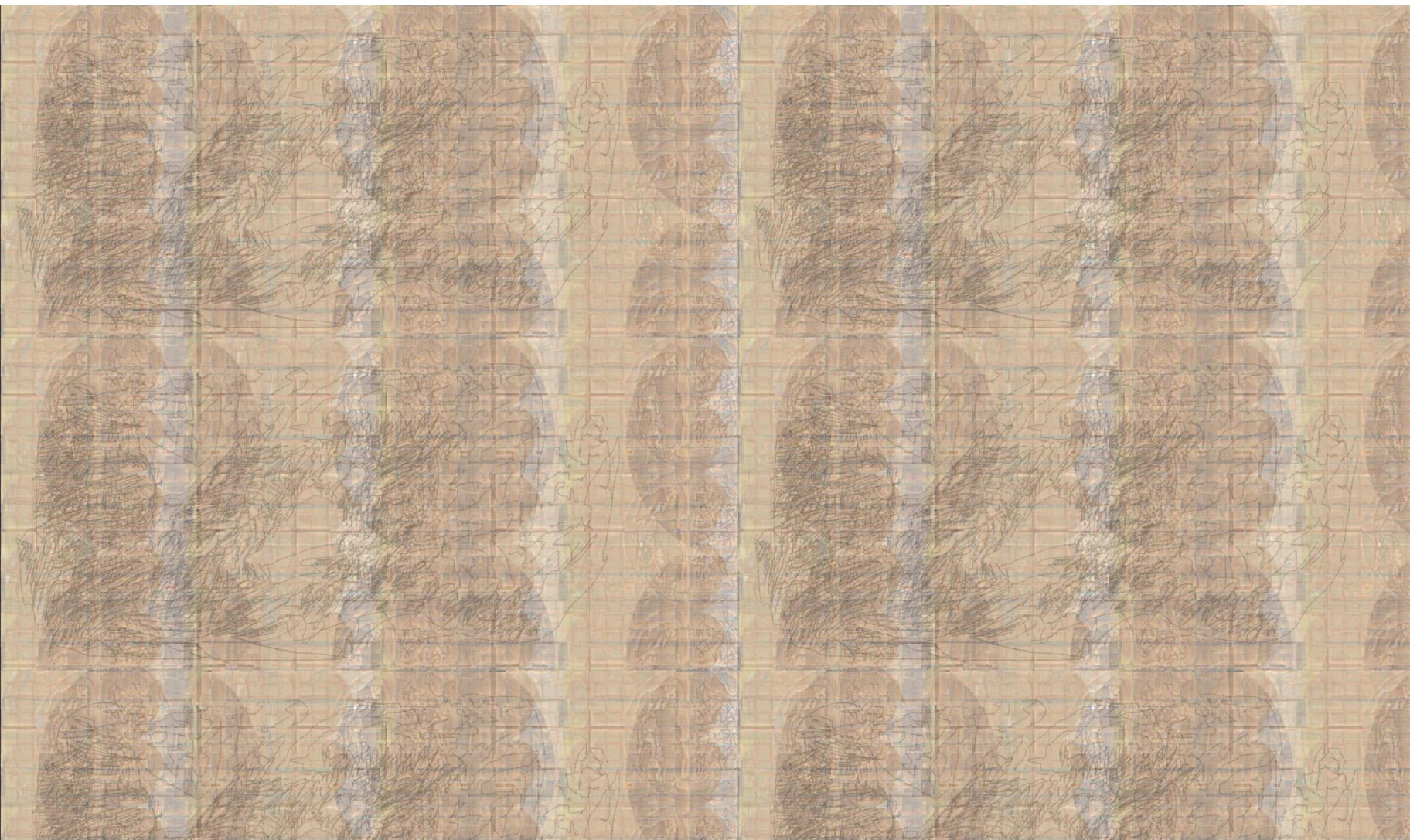




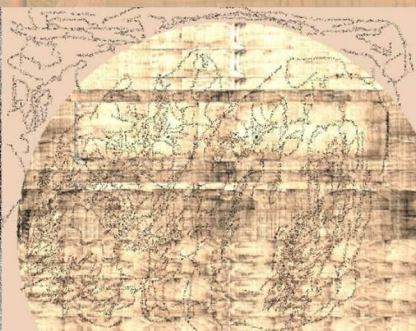
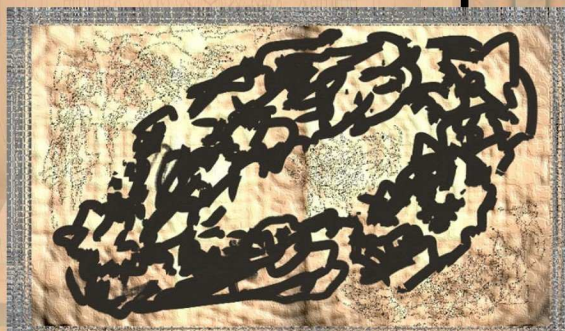


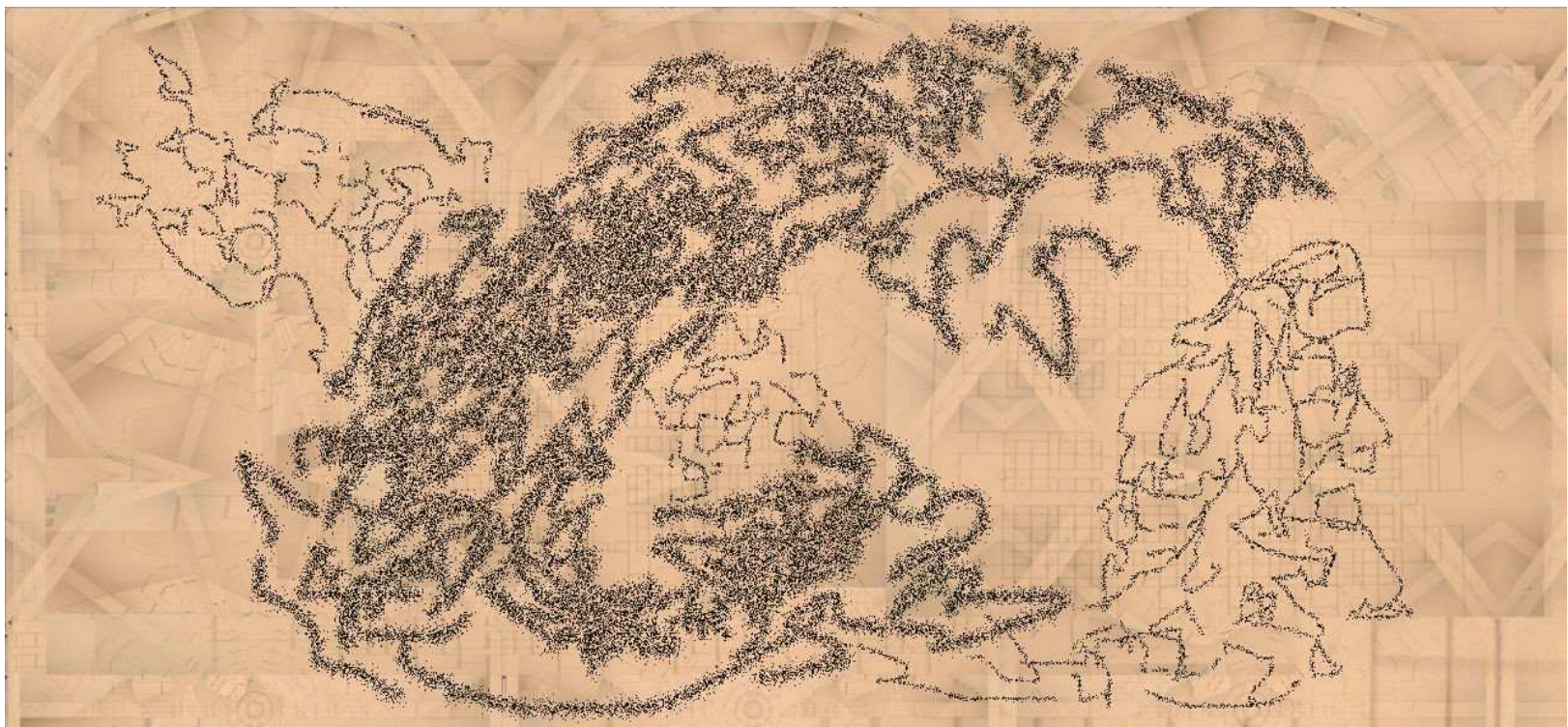


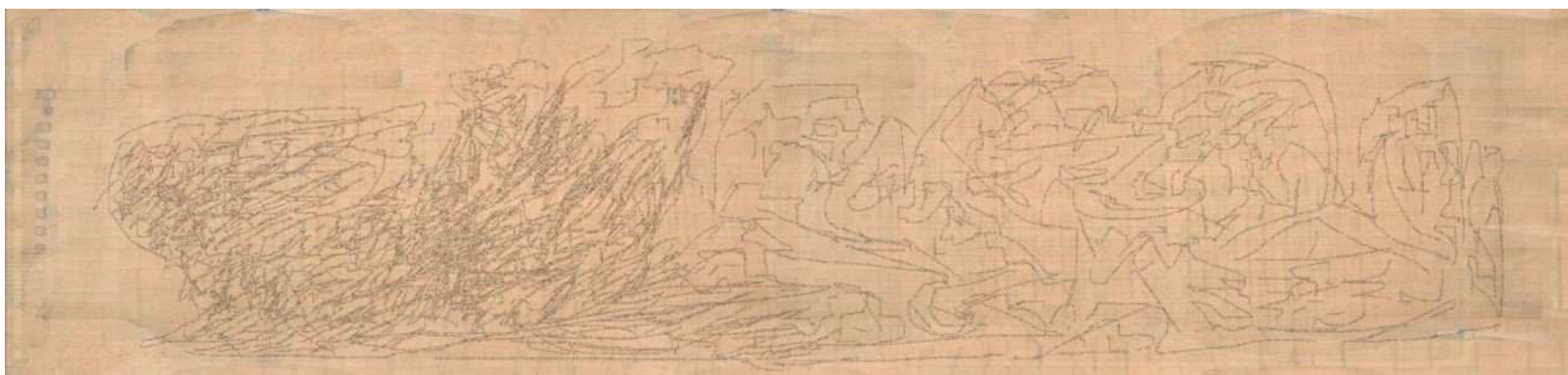


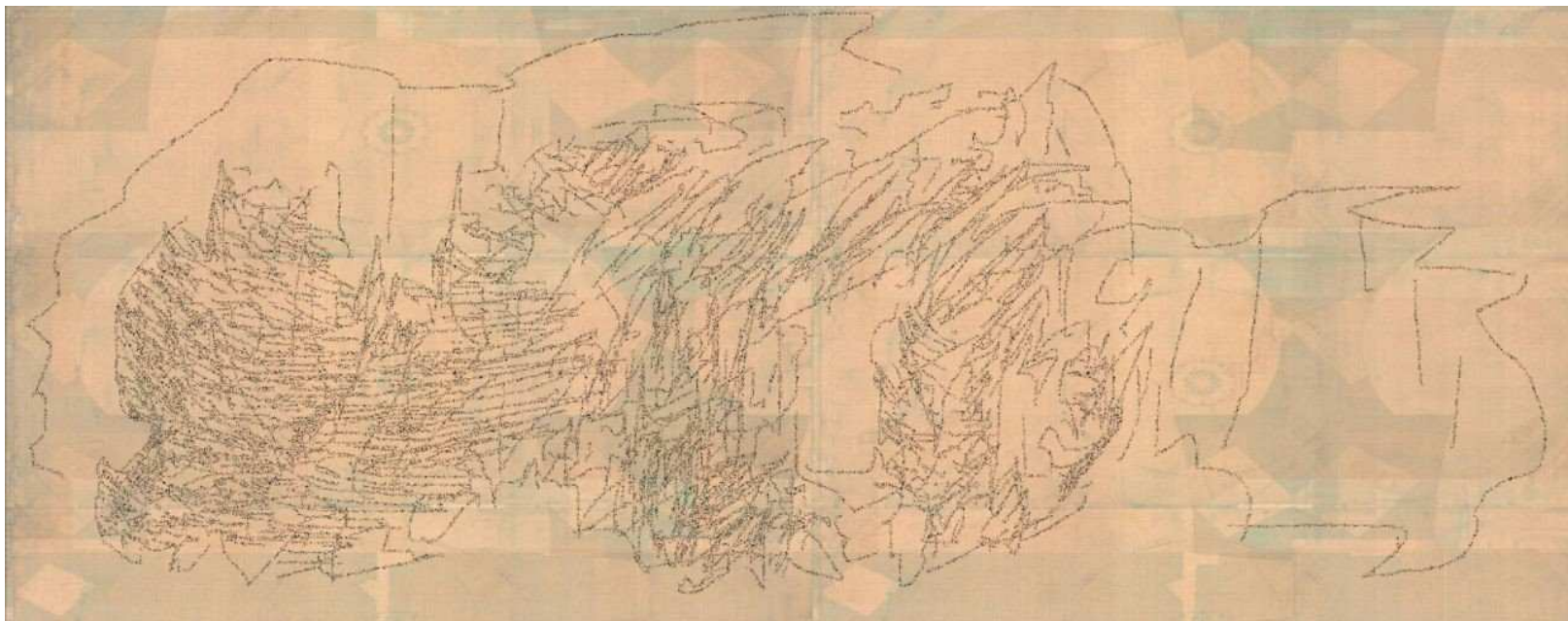


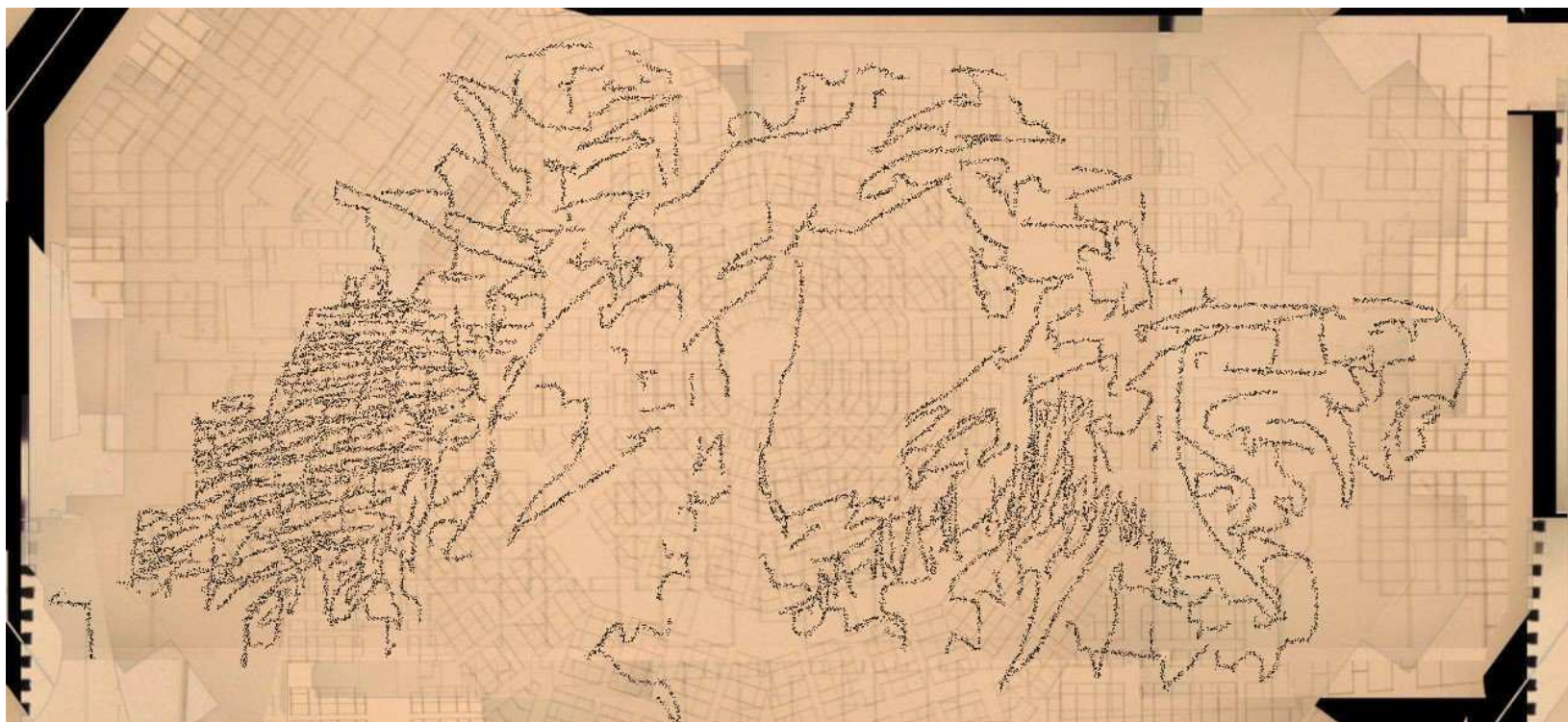
Denominations of a Surd Afternoon

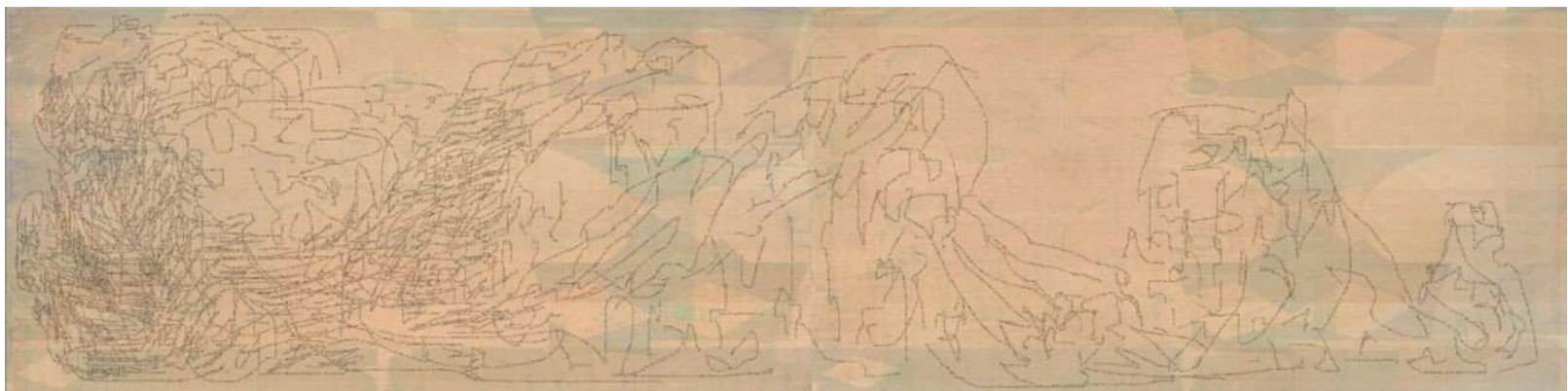




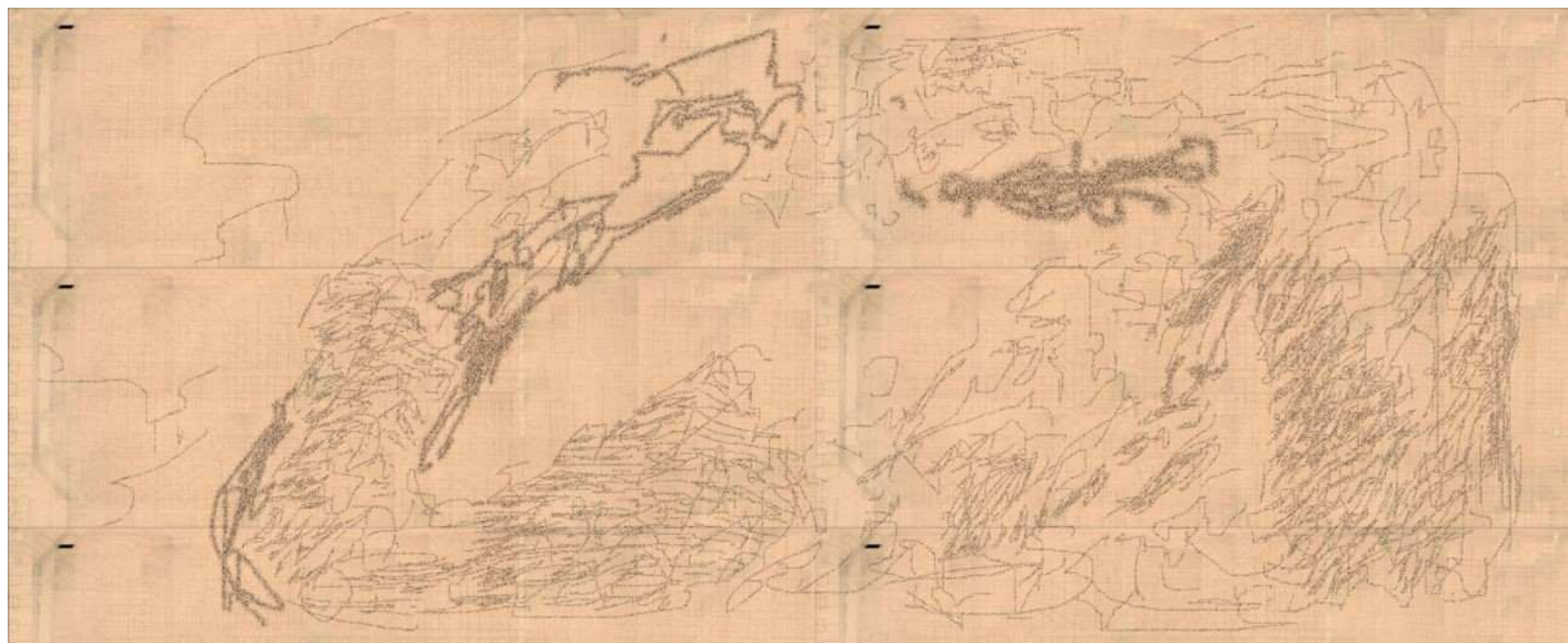


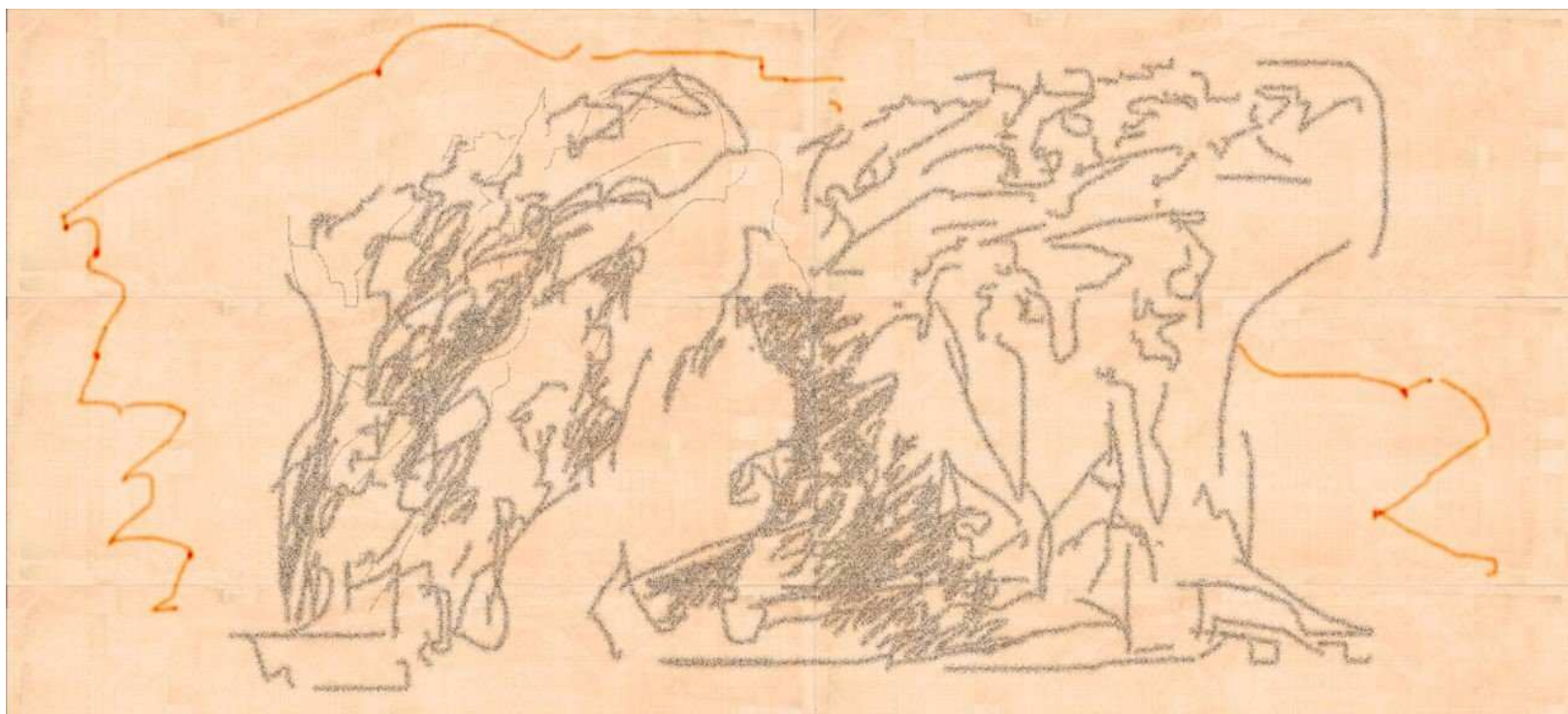


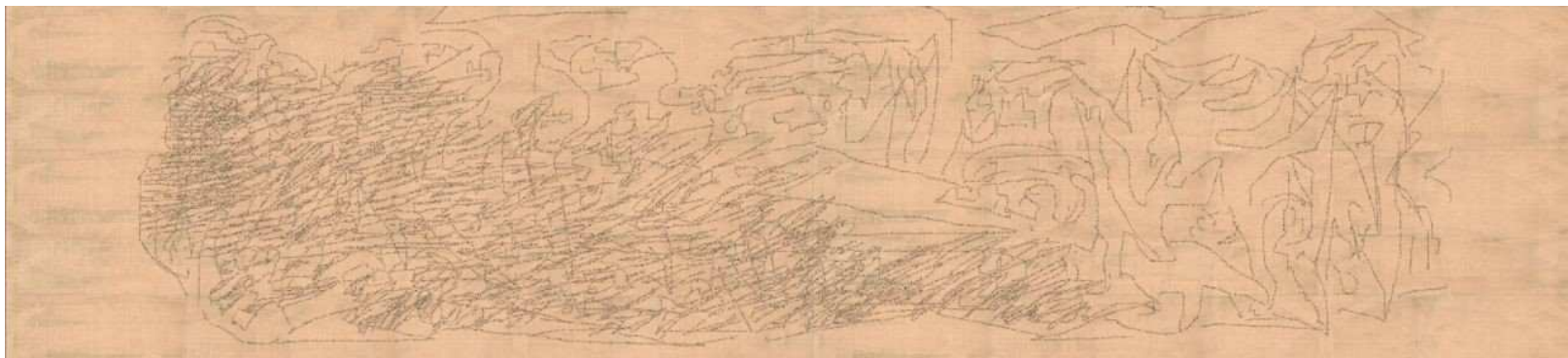


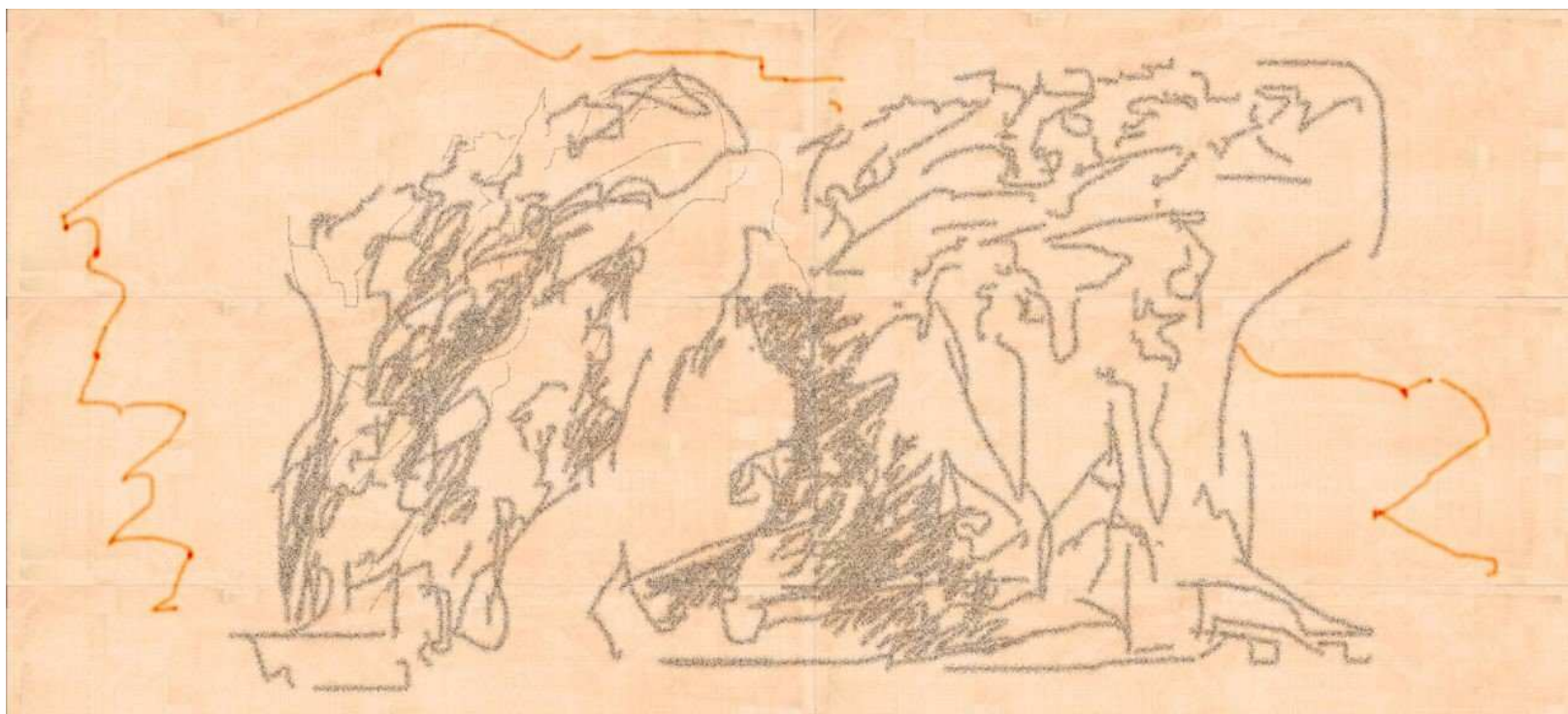


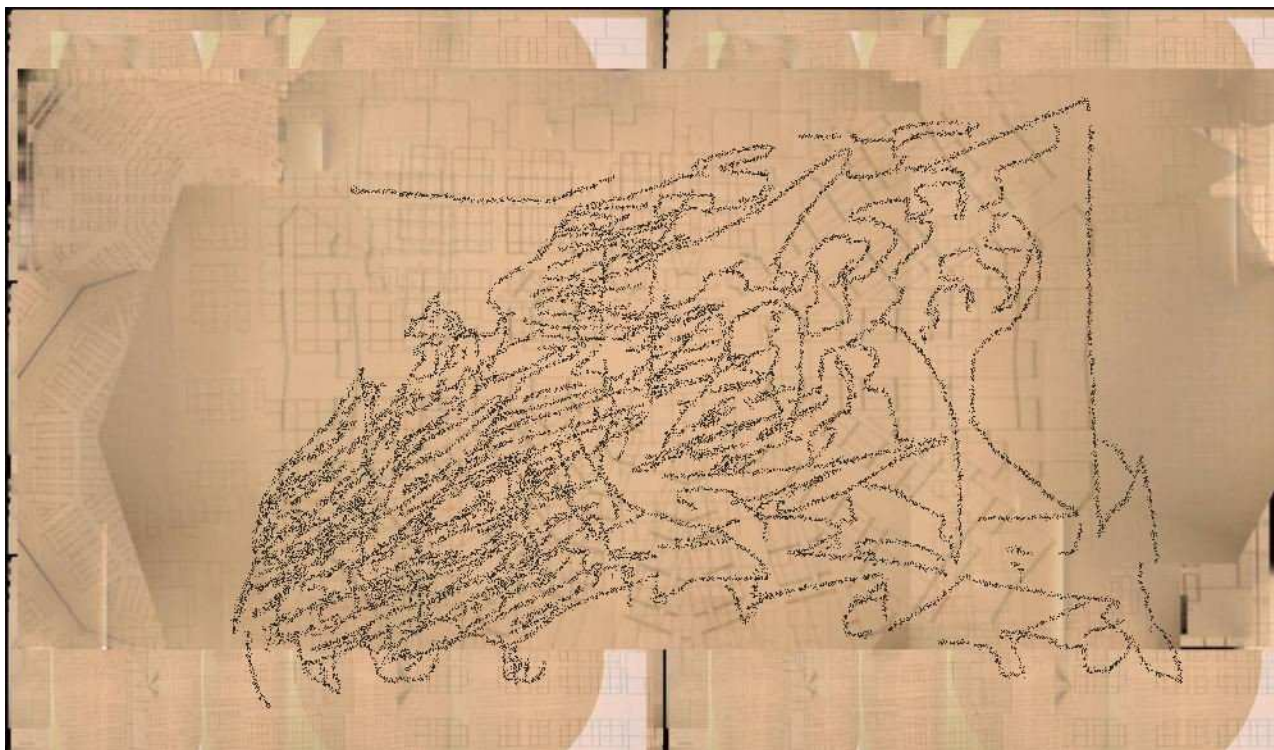


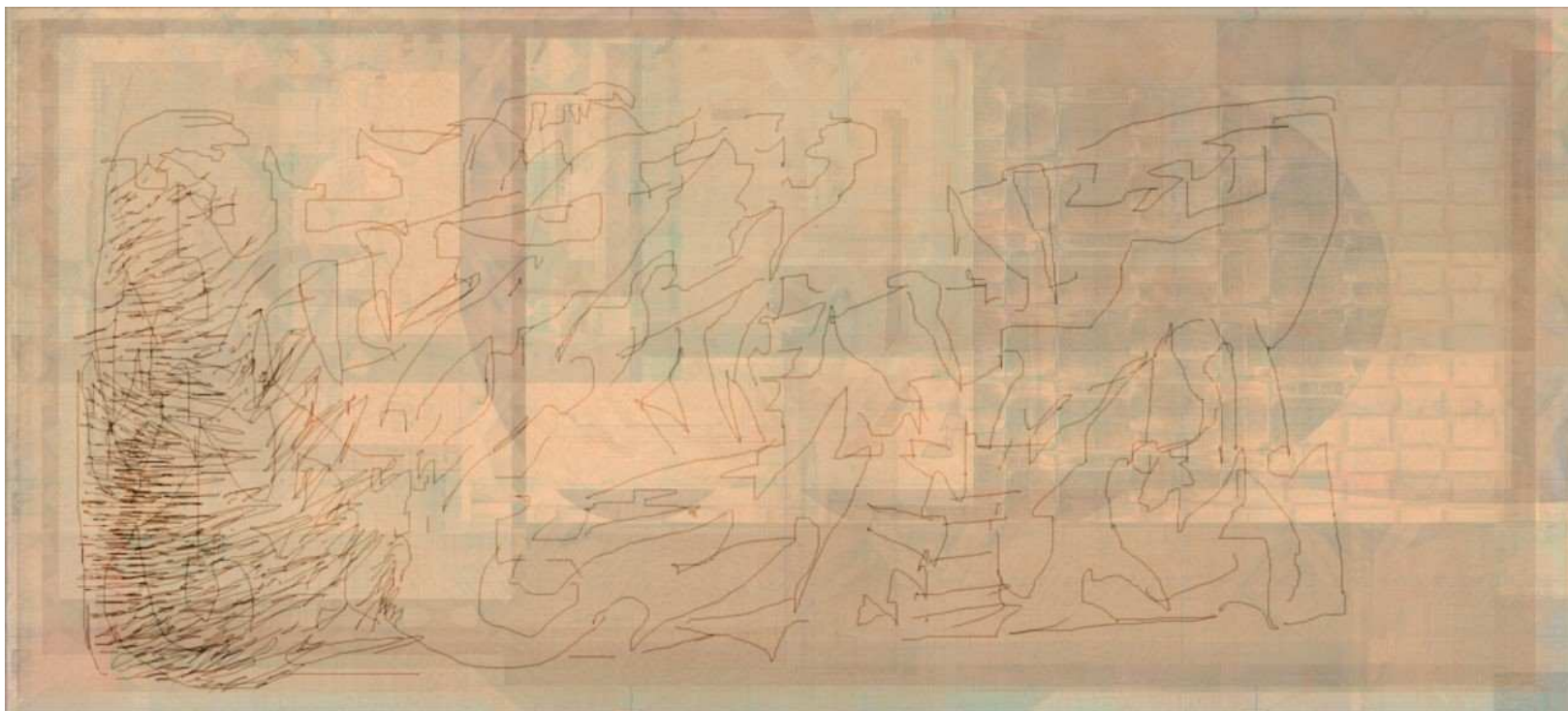


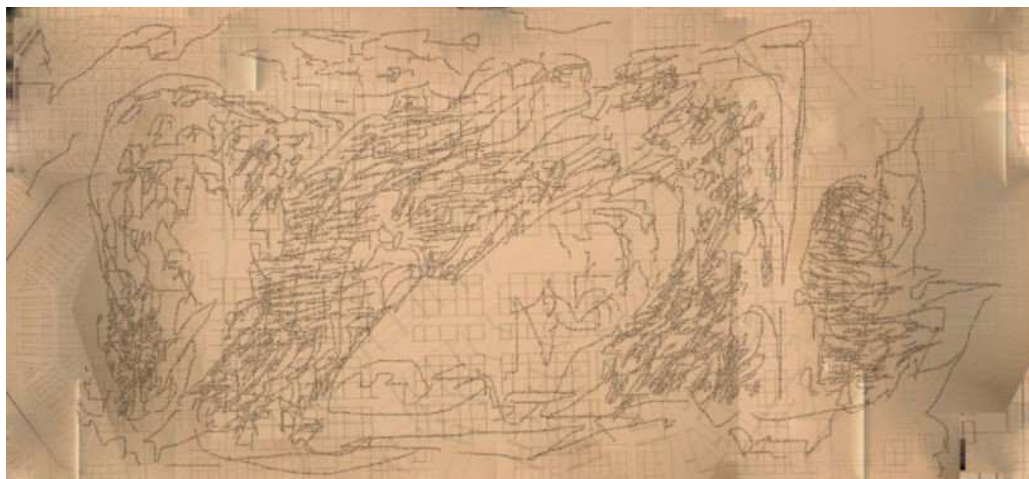


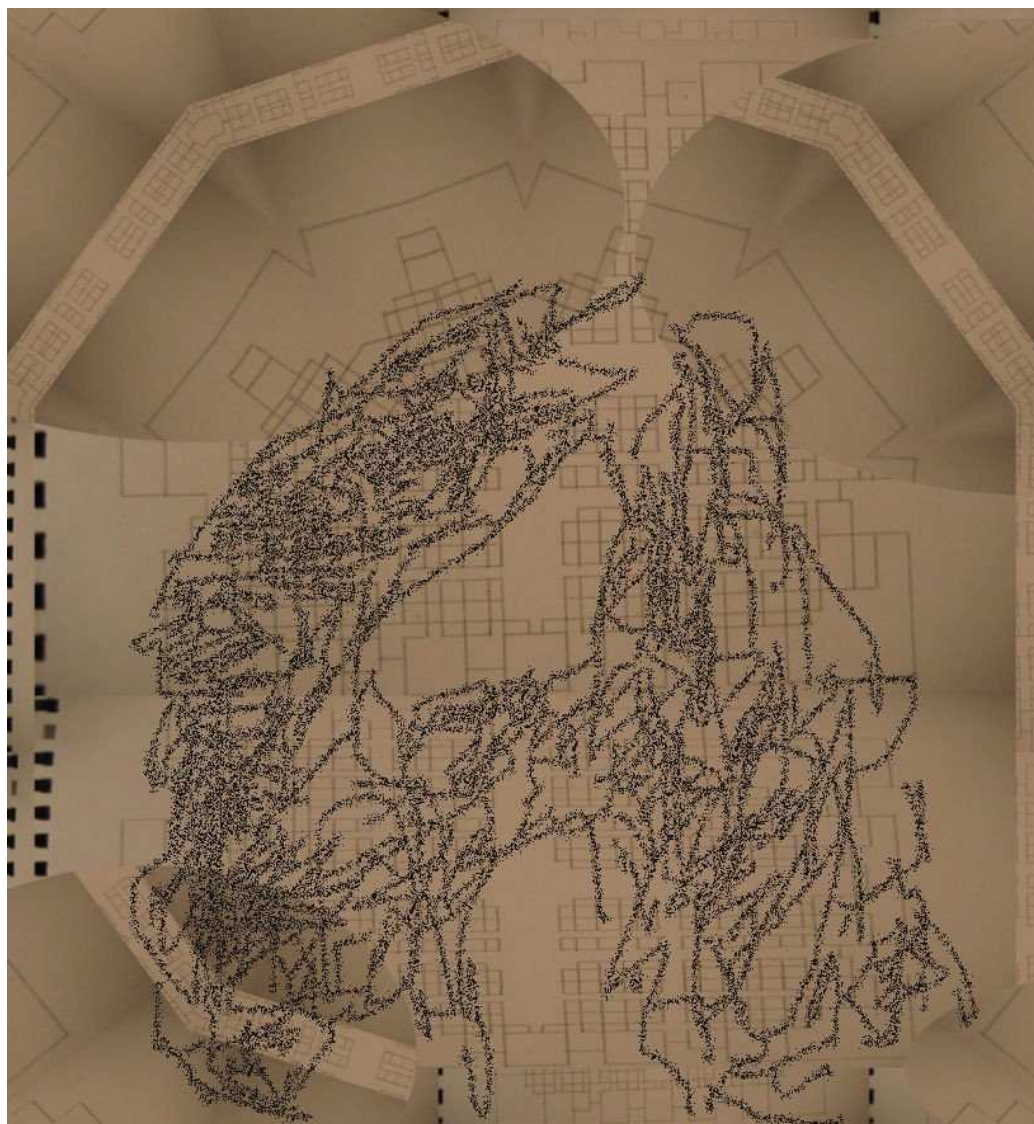


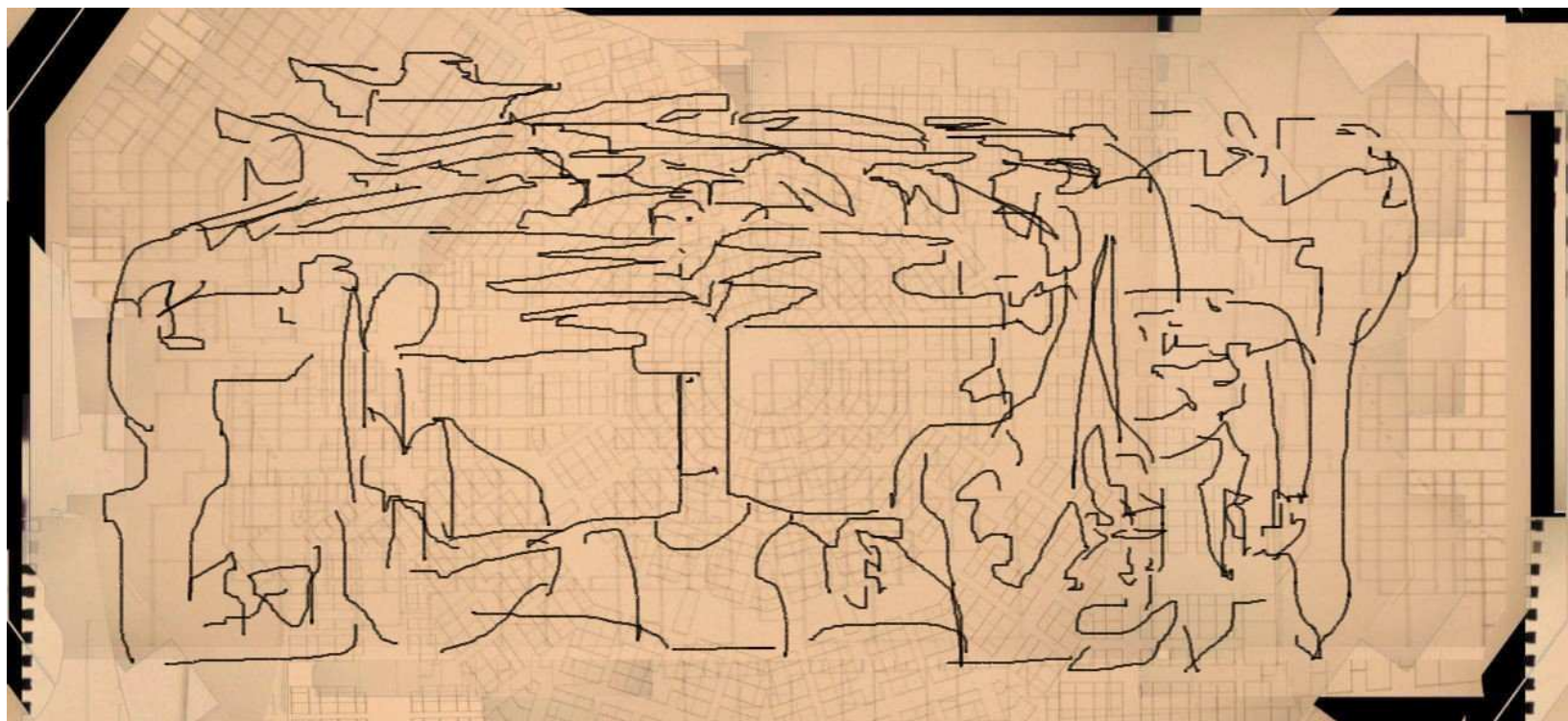




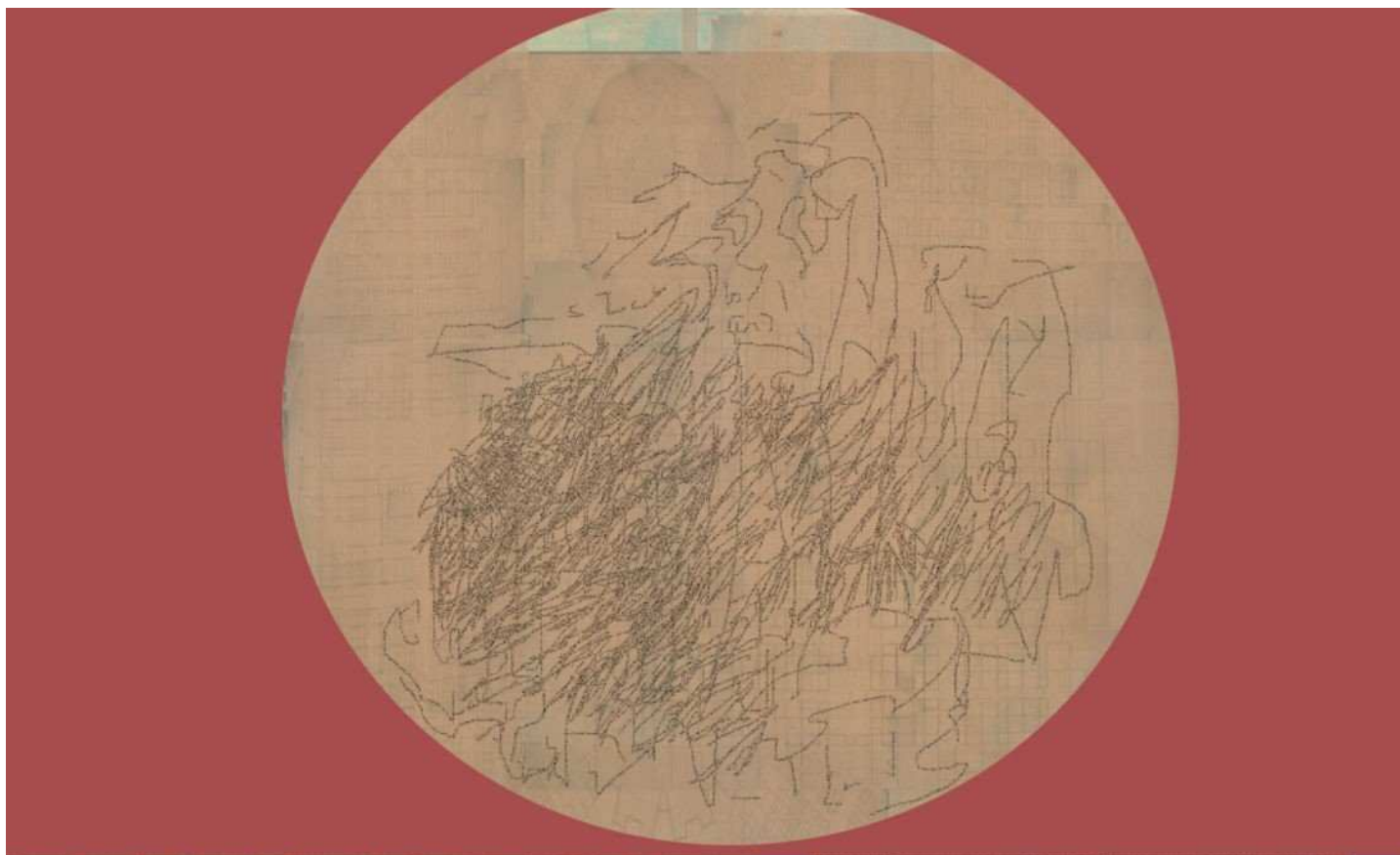




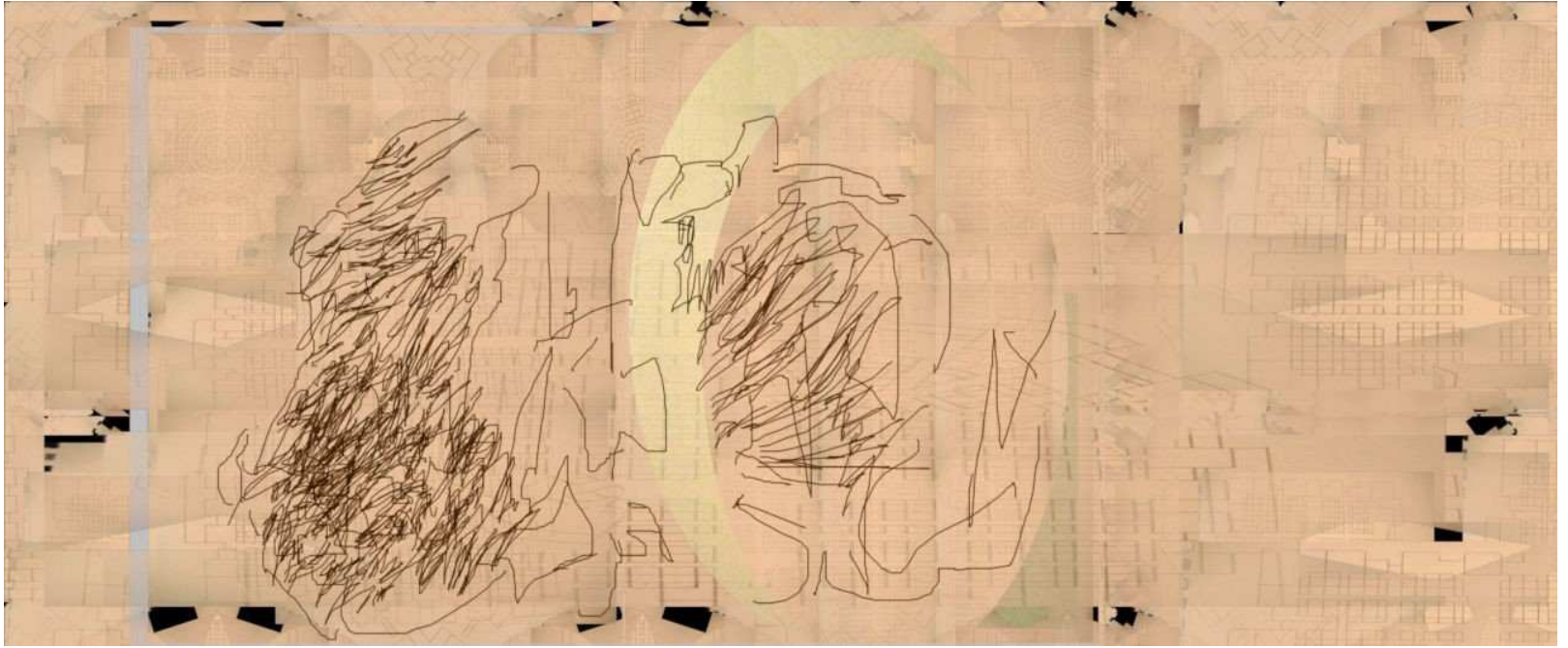


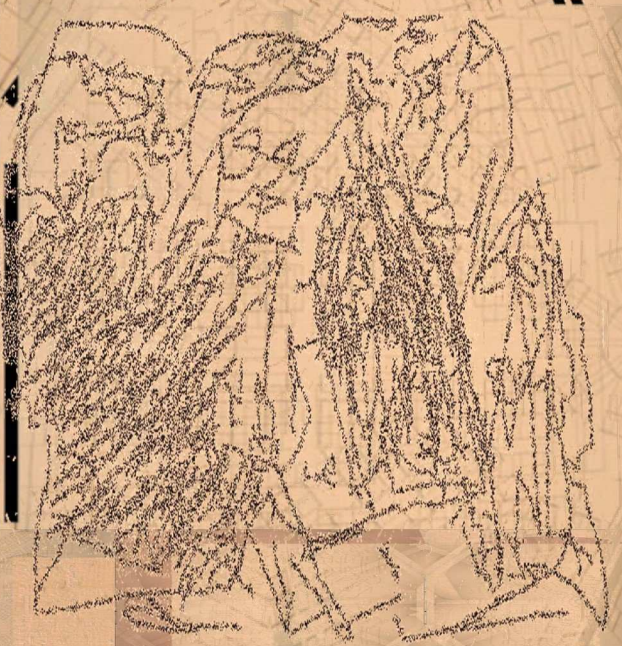












Creative scale: Manifesto

That order by which science can no longer test material reality in the scale of the material world shows that the thought experiment mode that must follow is a reflection of the creative scale that has been built, and is a natural order of this process.

Virtuality approaches the constabularity of the given cases as arcs of light on the chords of the manifest fatefulness and chance, chaos and order

Within the facultative configuration of rhetoric as psychology

Physls: natural order

Menethais : crescent or ellipse: menetrals – bring to light (minstre and administration)

Matheme: circuit – comprehension as circle and lemma as cross section or compression as visualization of experience

Bow and lyre bolero test the chords of fate at their release

Gnomon – that by which things are known: carpenters edge and sundial, the latter a crescent the former a chiasmus

Peri and para as bringing to a pause (hyposos or the sublime)and that which is built around an empty center (architecture)

Drawing and the Architectures of time

Photon – man – personal light : the allotment of individual light

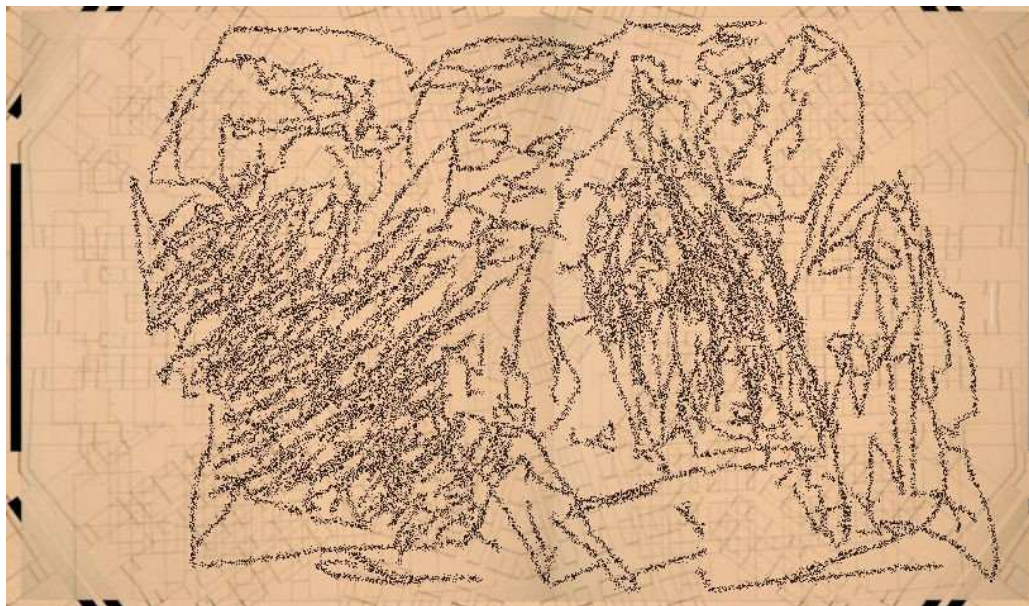
Lot: fortune, fate, chance, as all the topological gradients of division manifest

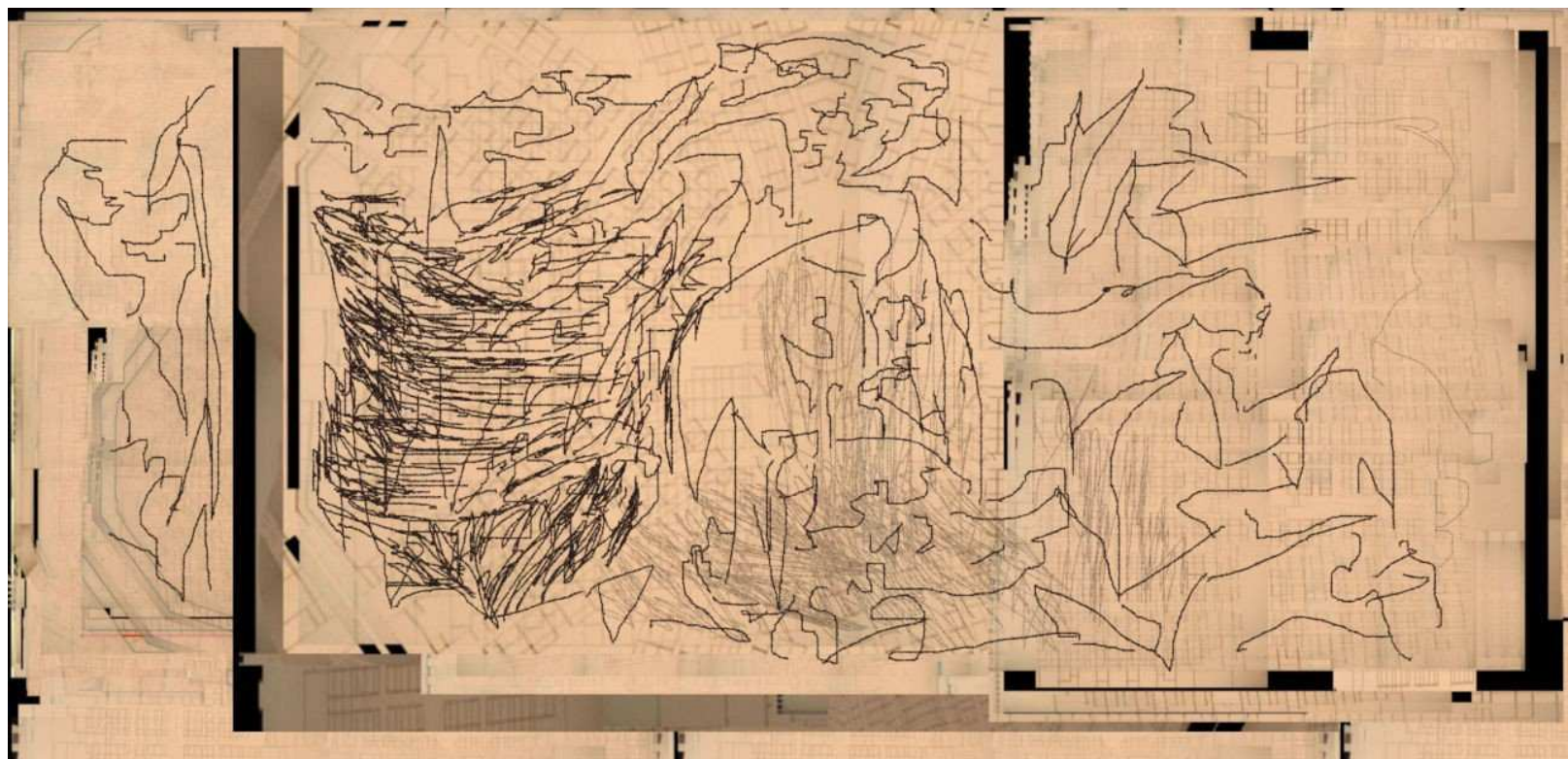
trope through entropy and prosody as crossing the midline of peri and para : trope and strophe, apostrophe or turning aside of speech towards object or person as testing diversion towards resource.

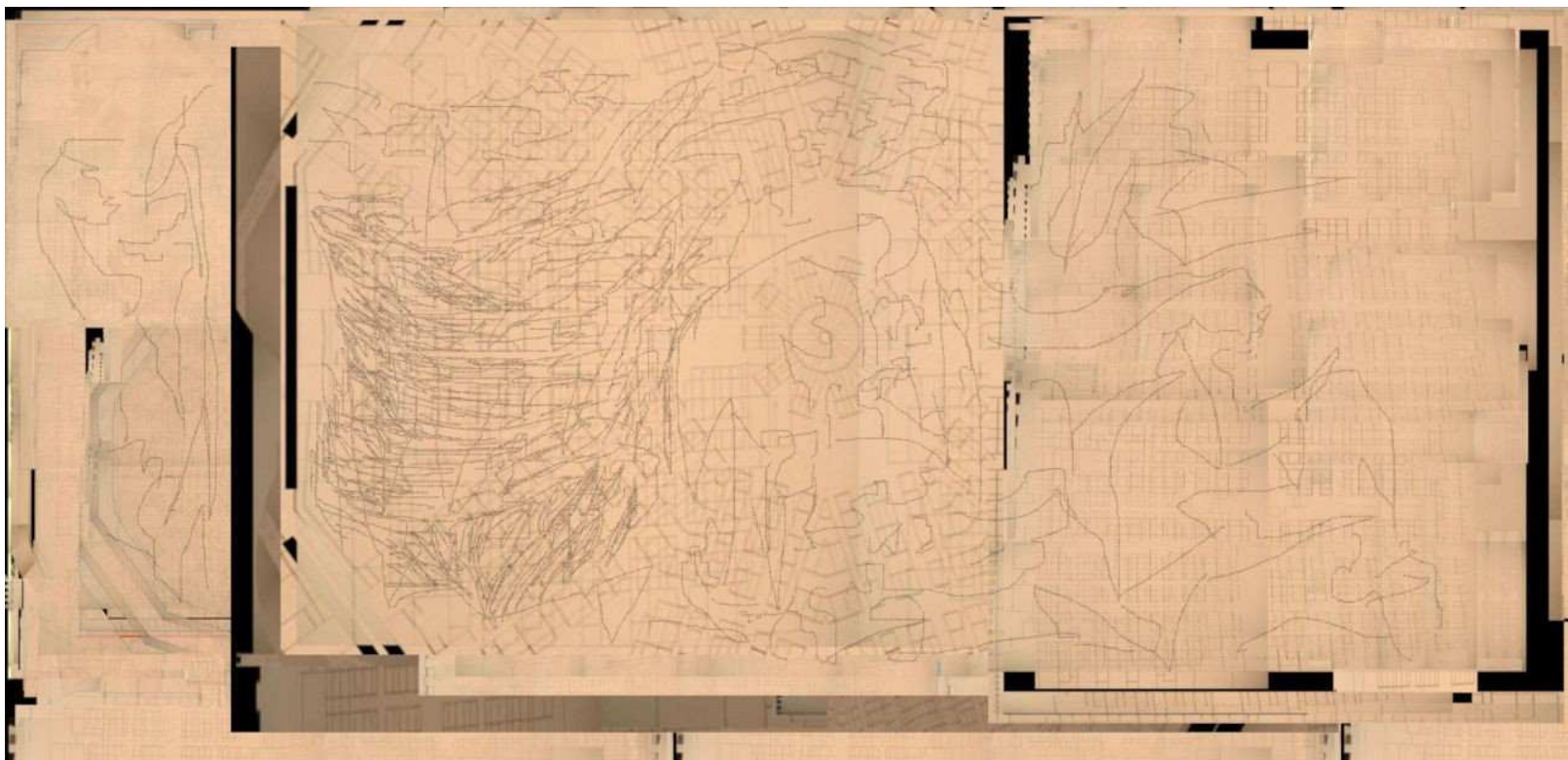
Pheros – reveal nature

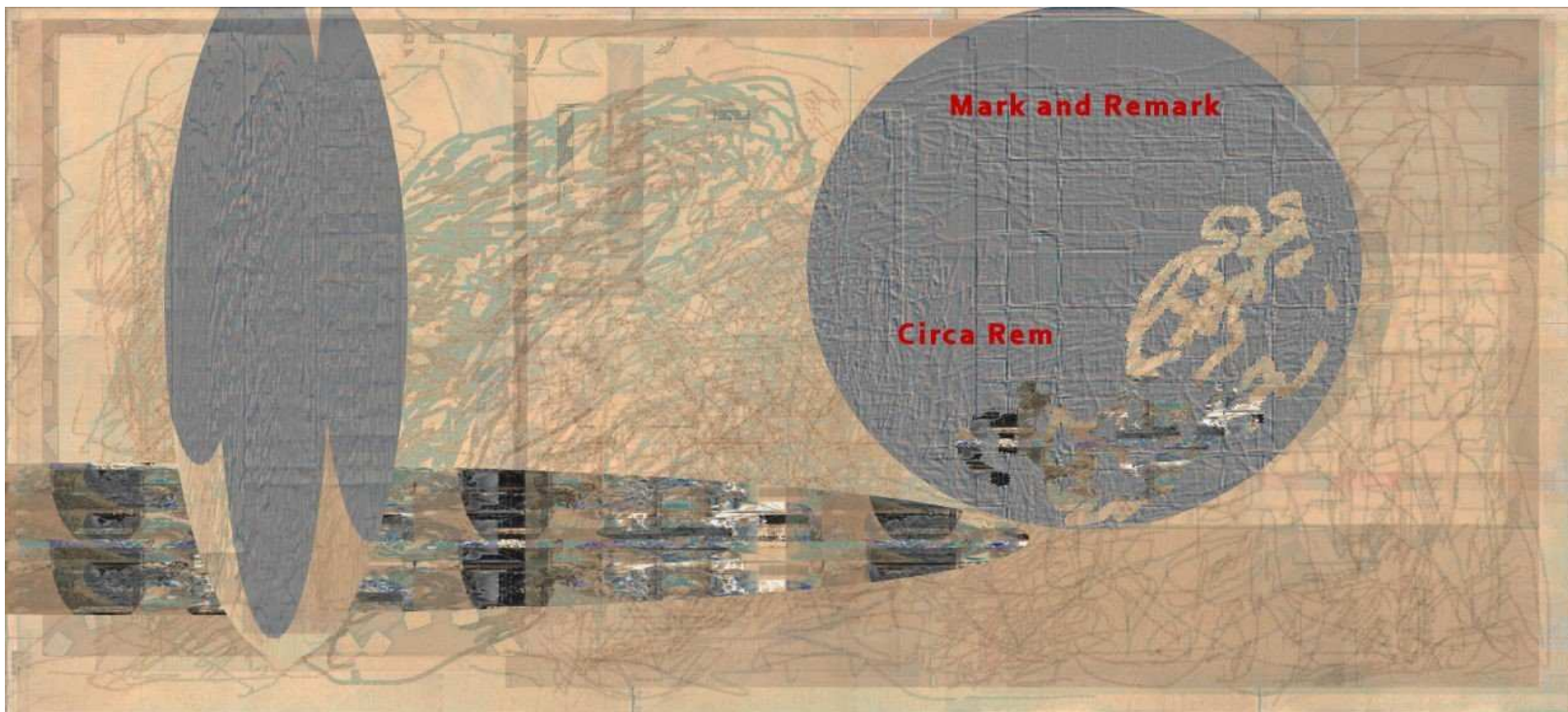
Sympheromenos – (menos – bring to mind)___> convergent :event– eventuality, diagesis – strophe

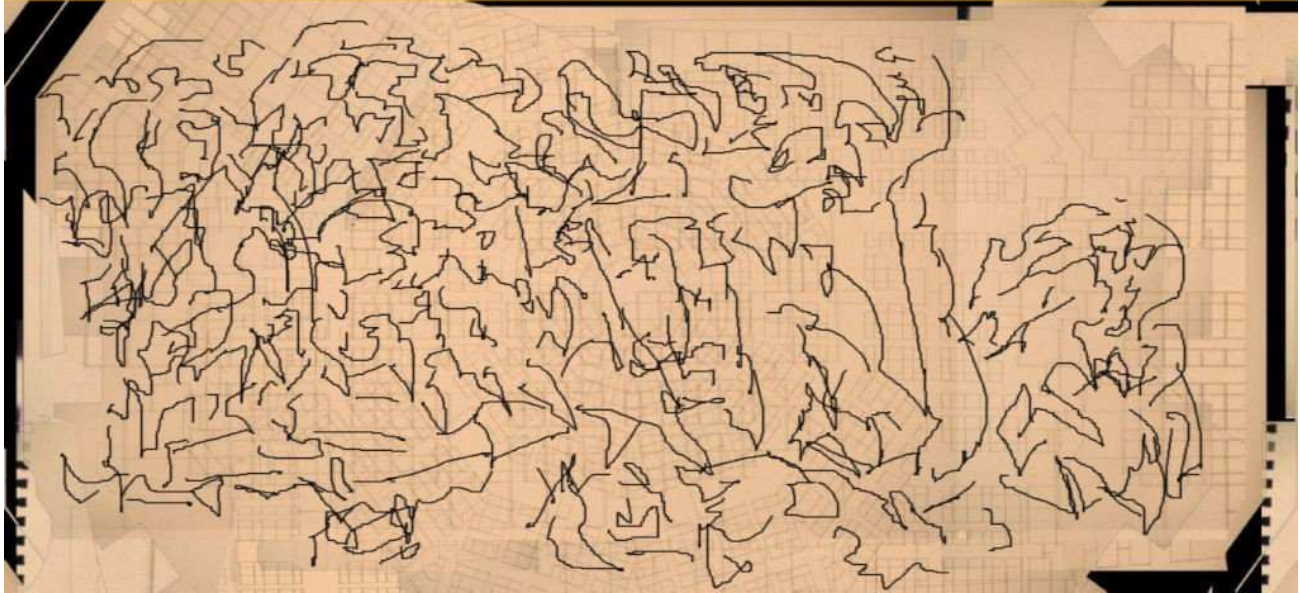
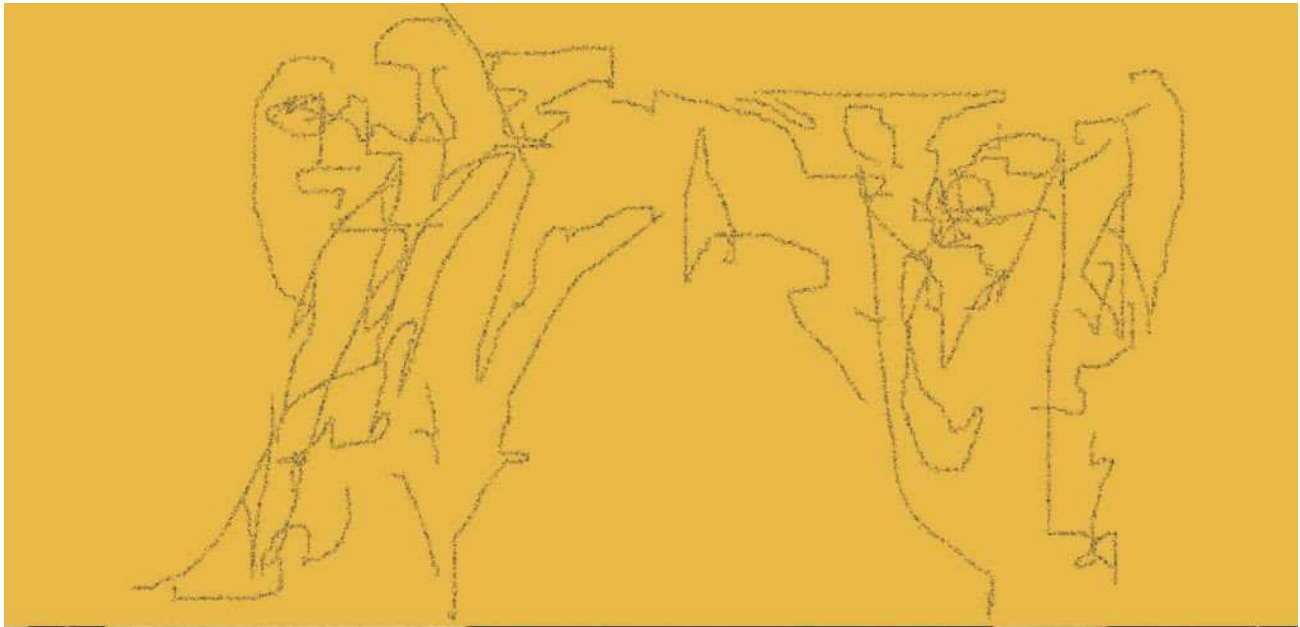
Diapheromenon – divergent :phenomenon– flare up– diagetic : apostrophe, anti-metabole, trope

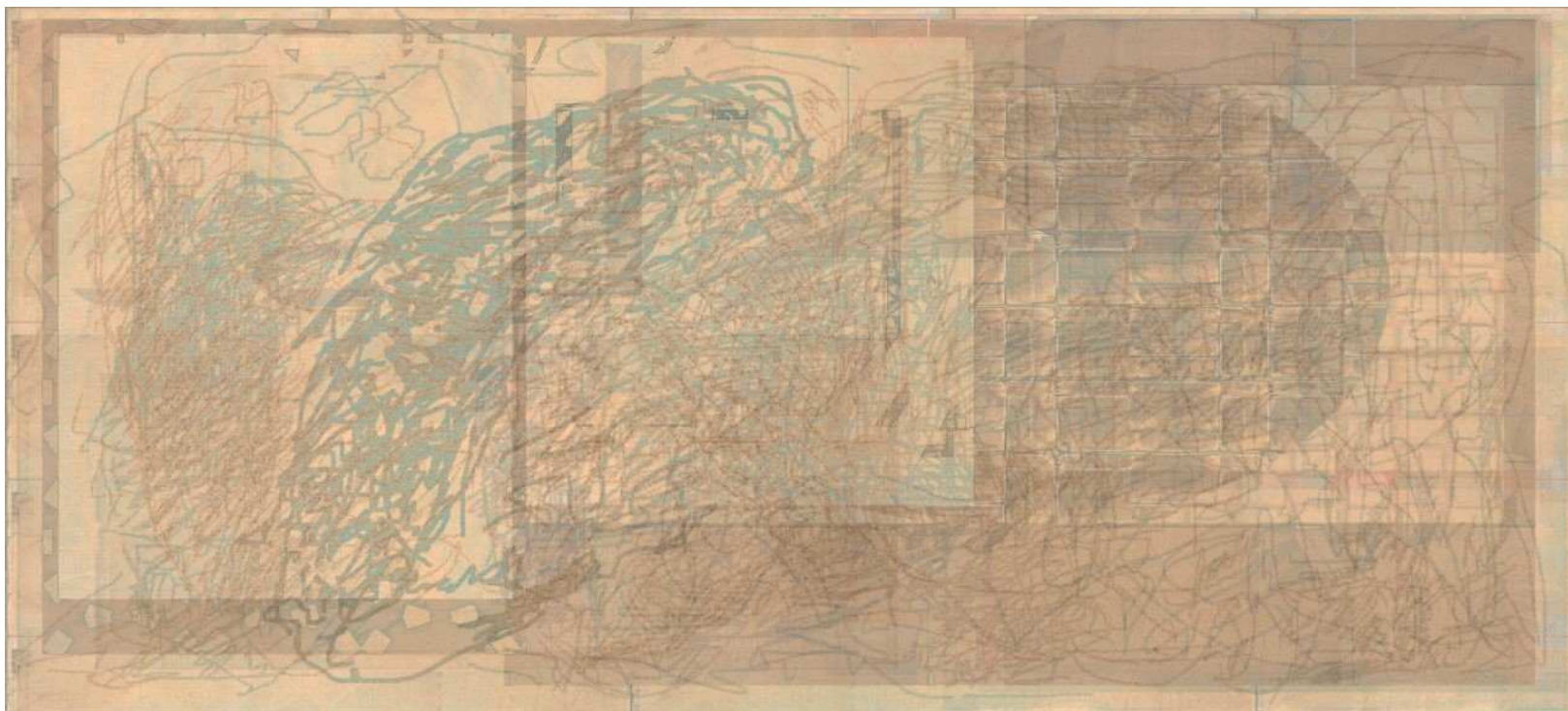


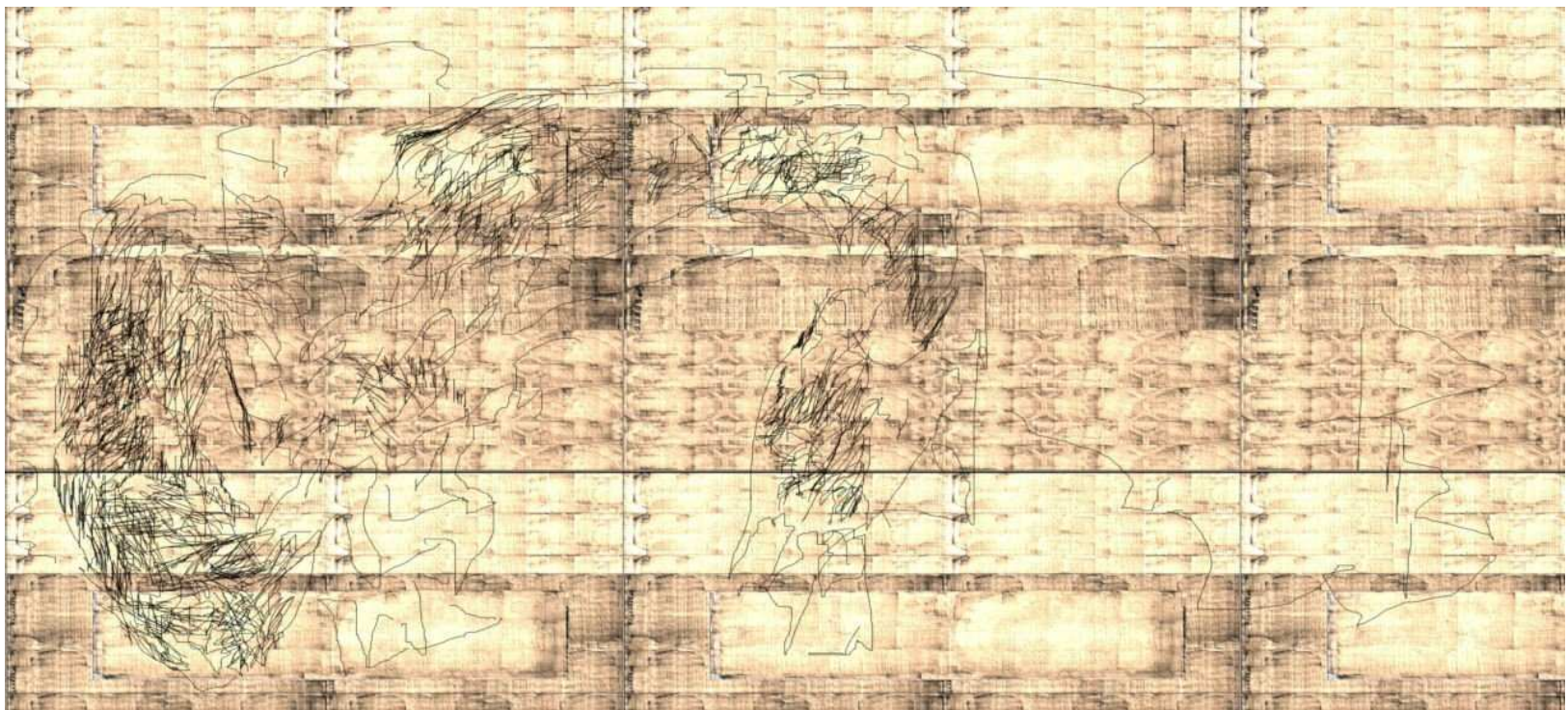




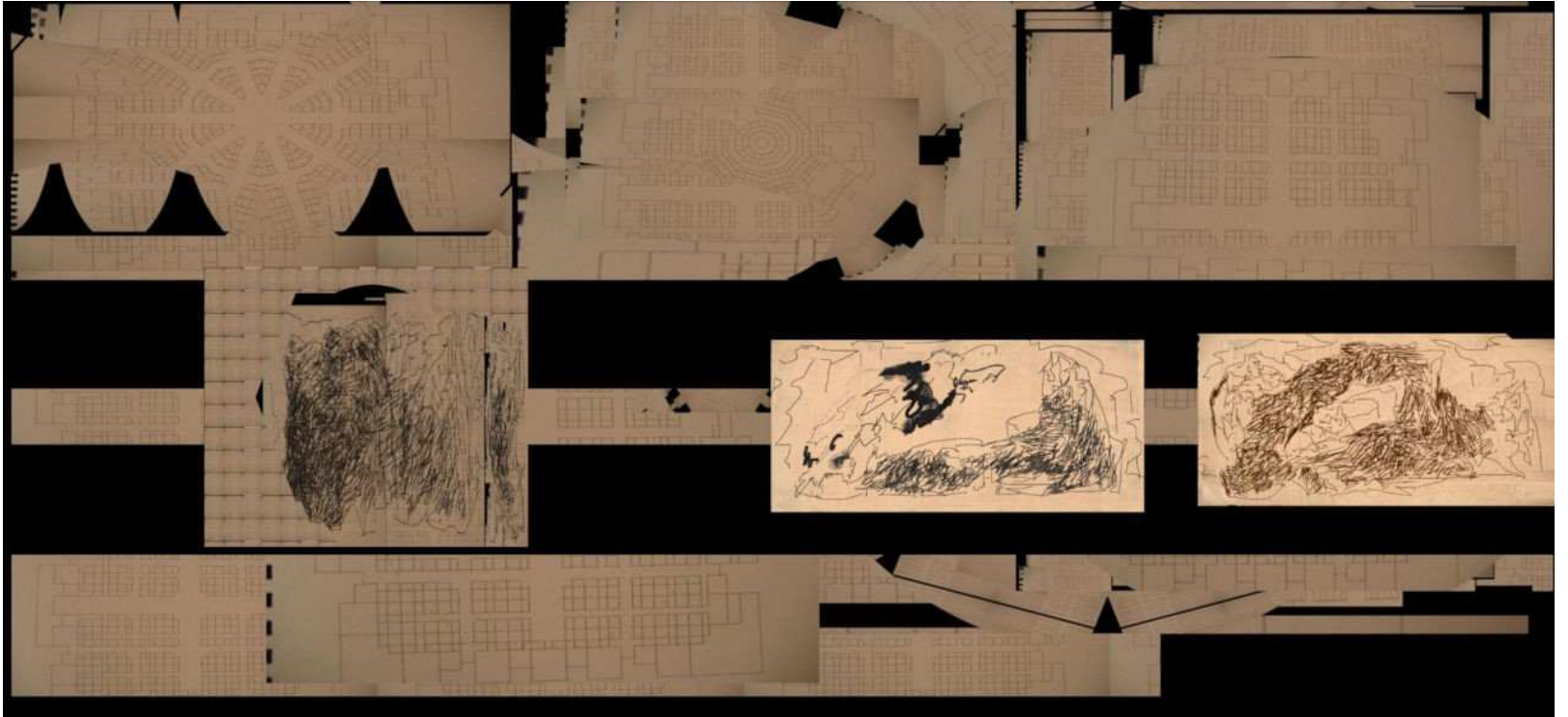


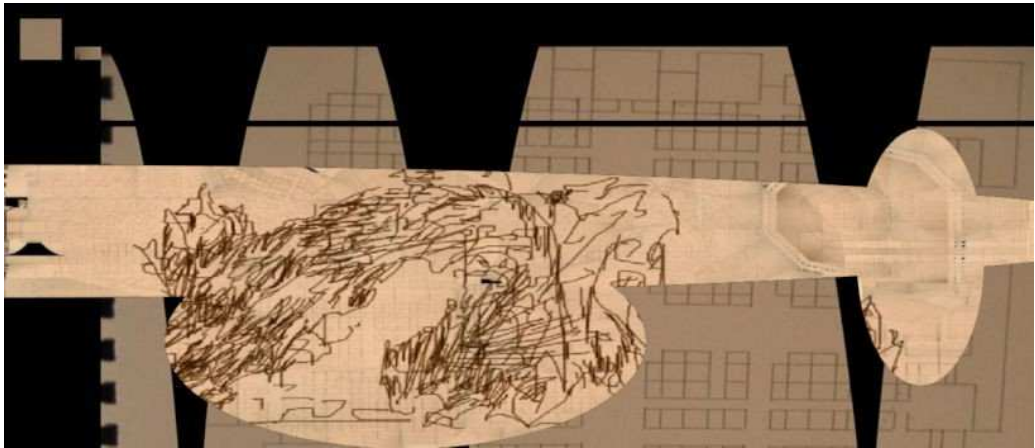






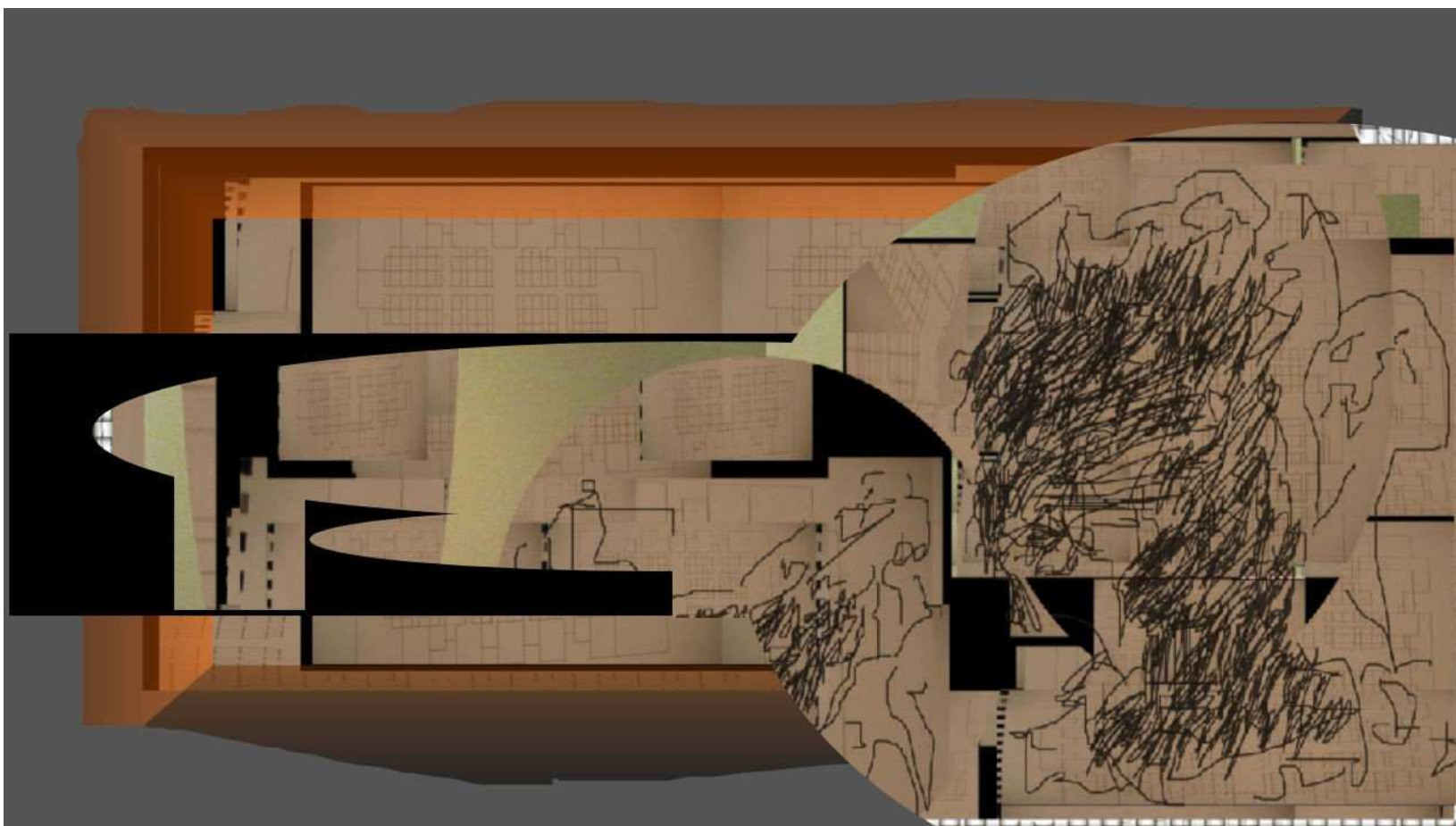
Circum Spec Circum Rem

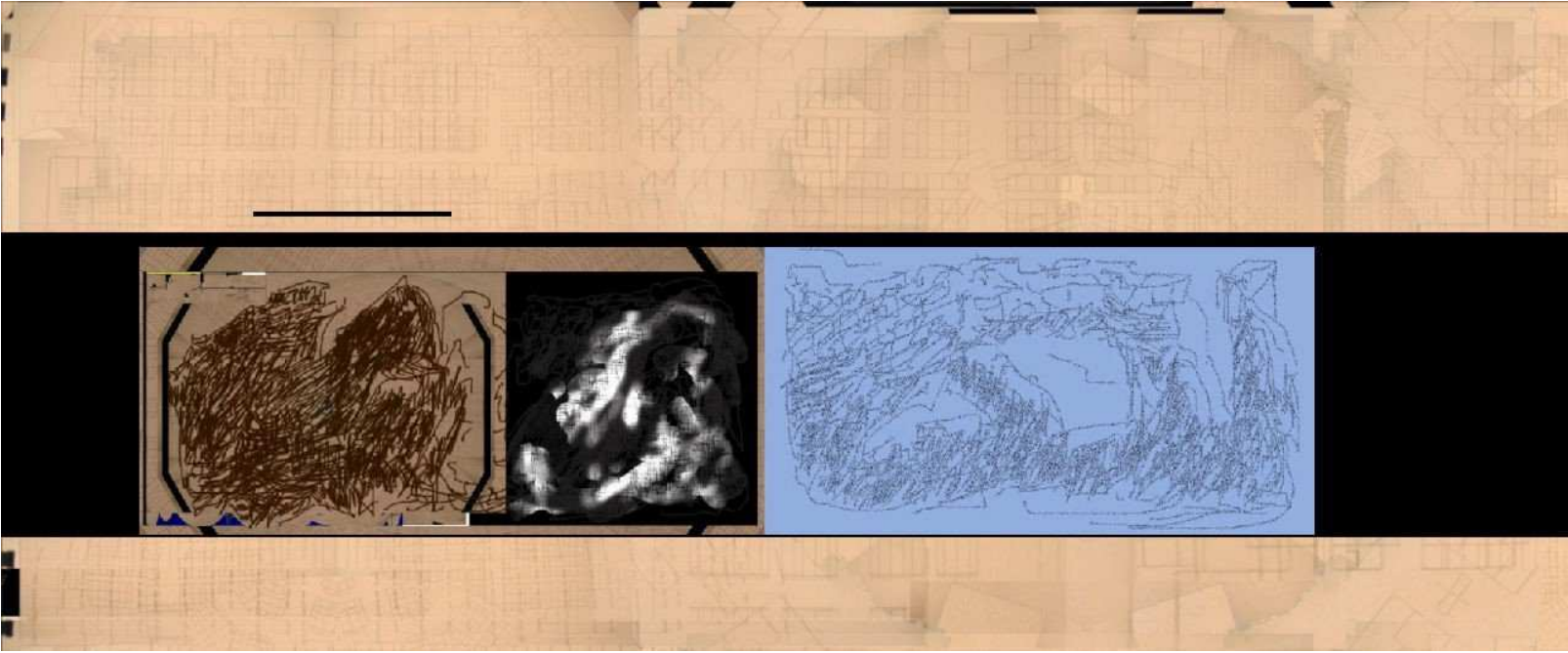


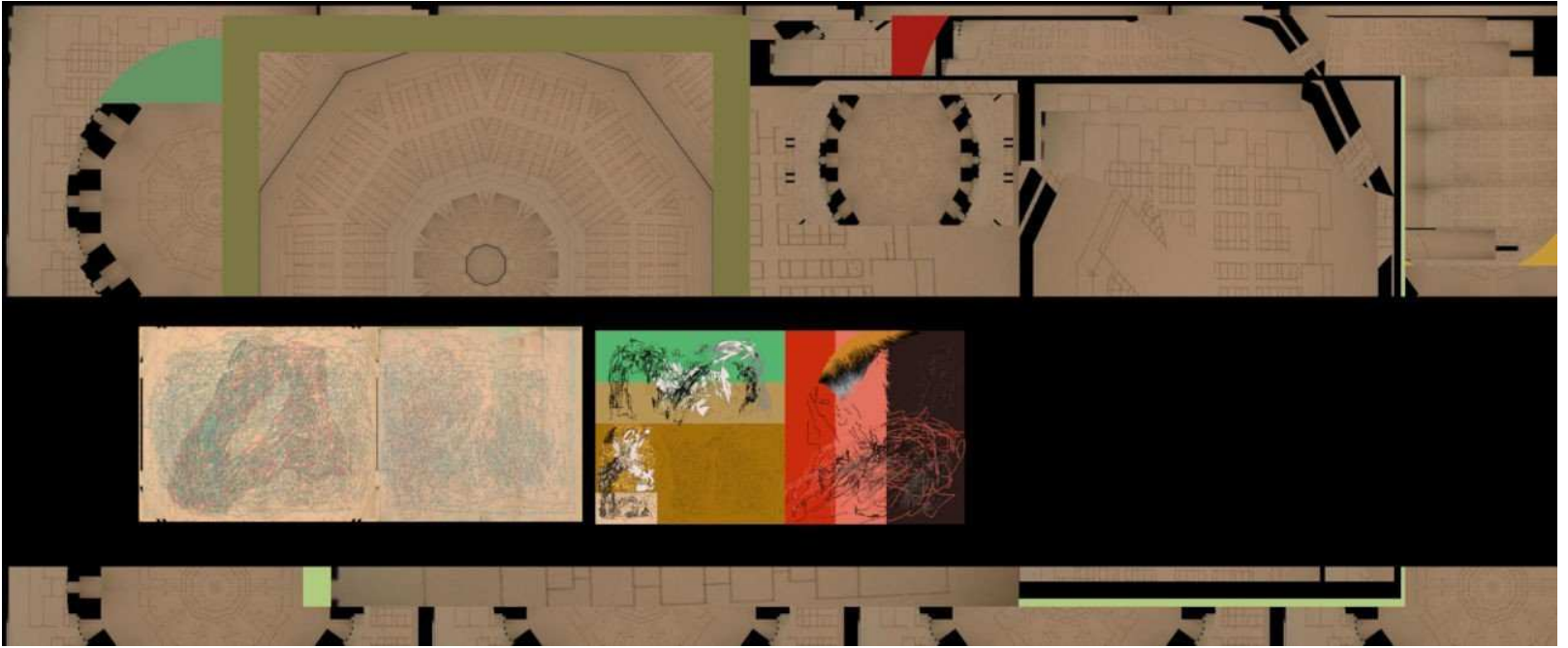


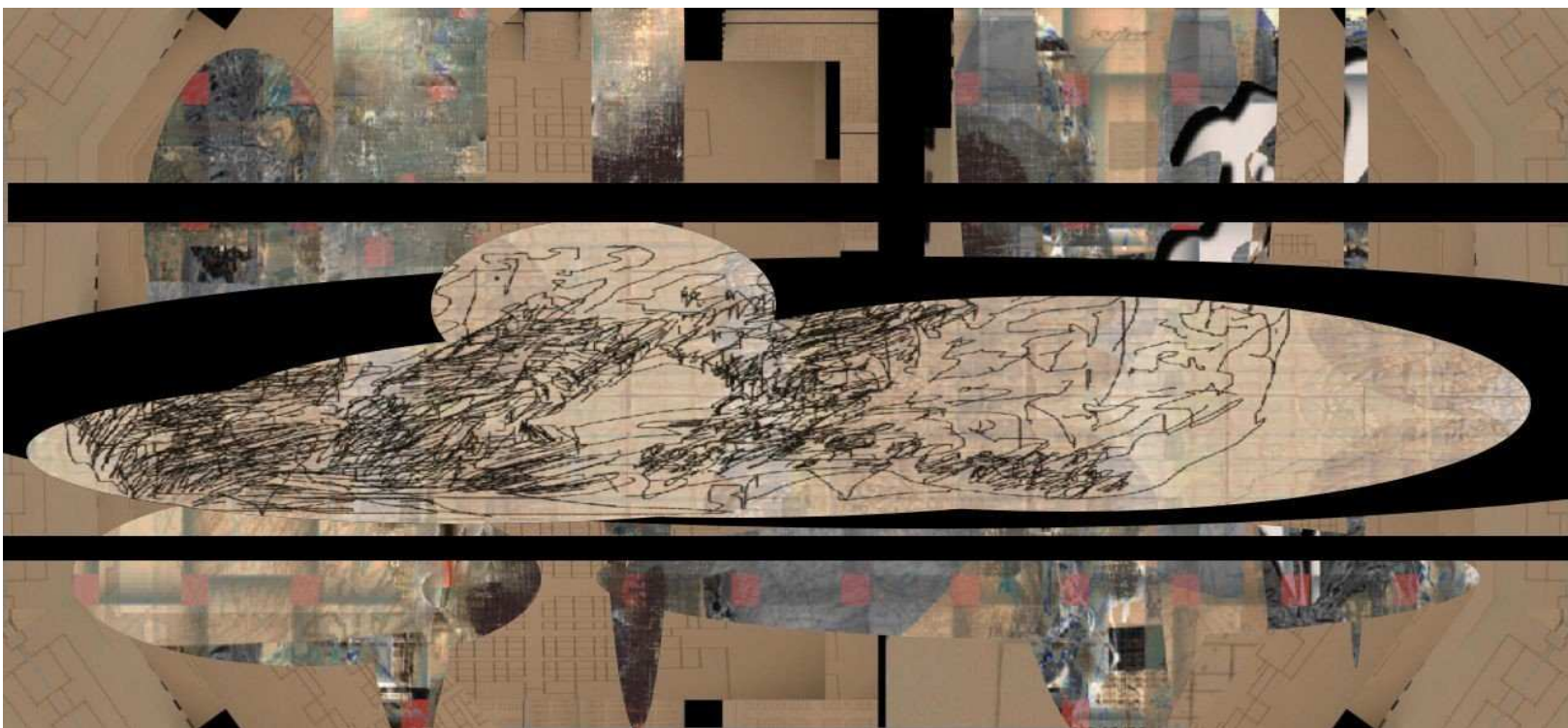


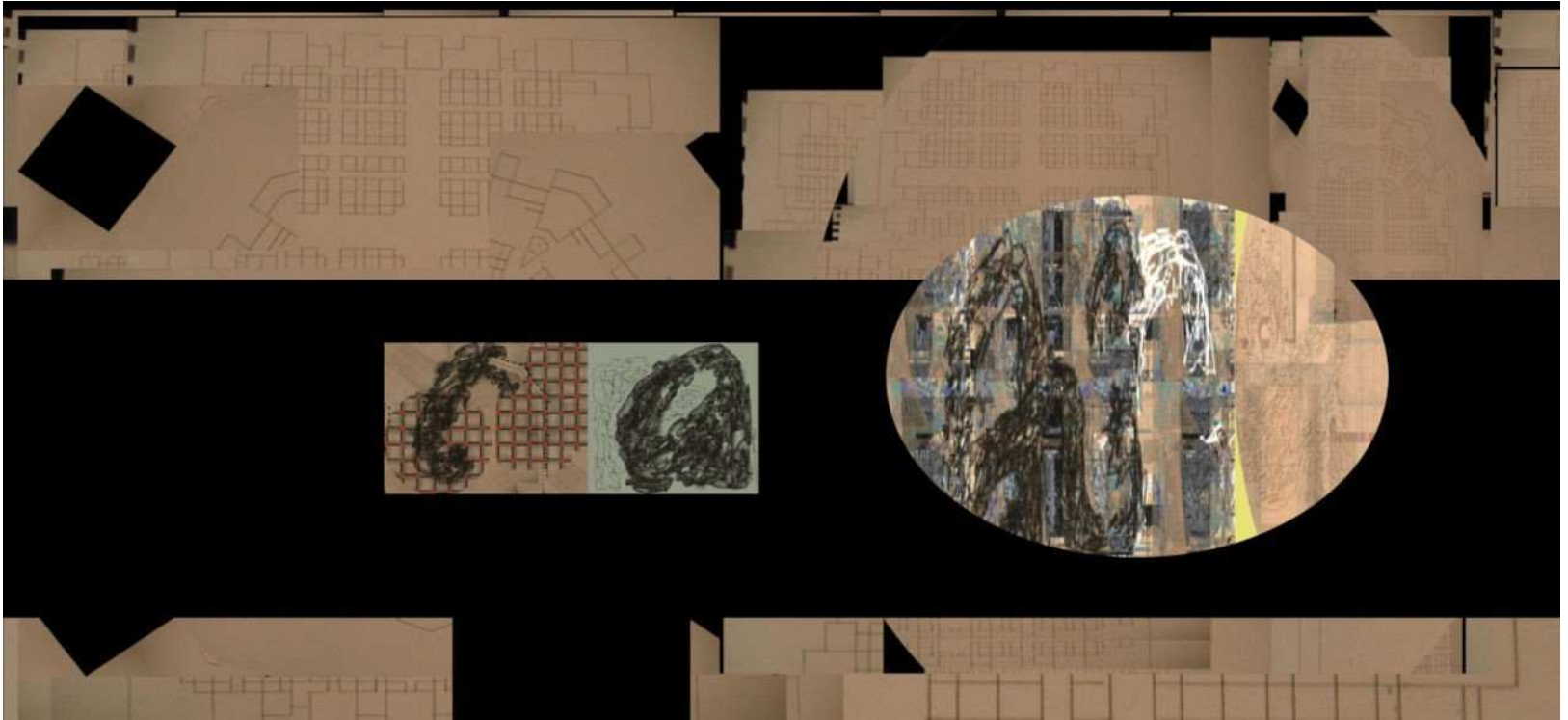


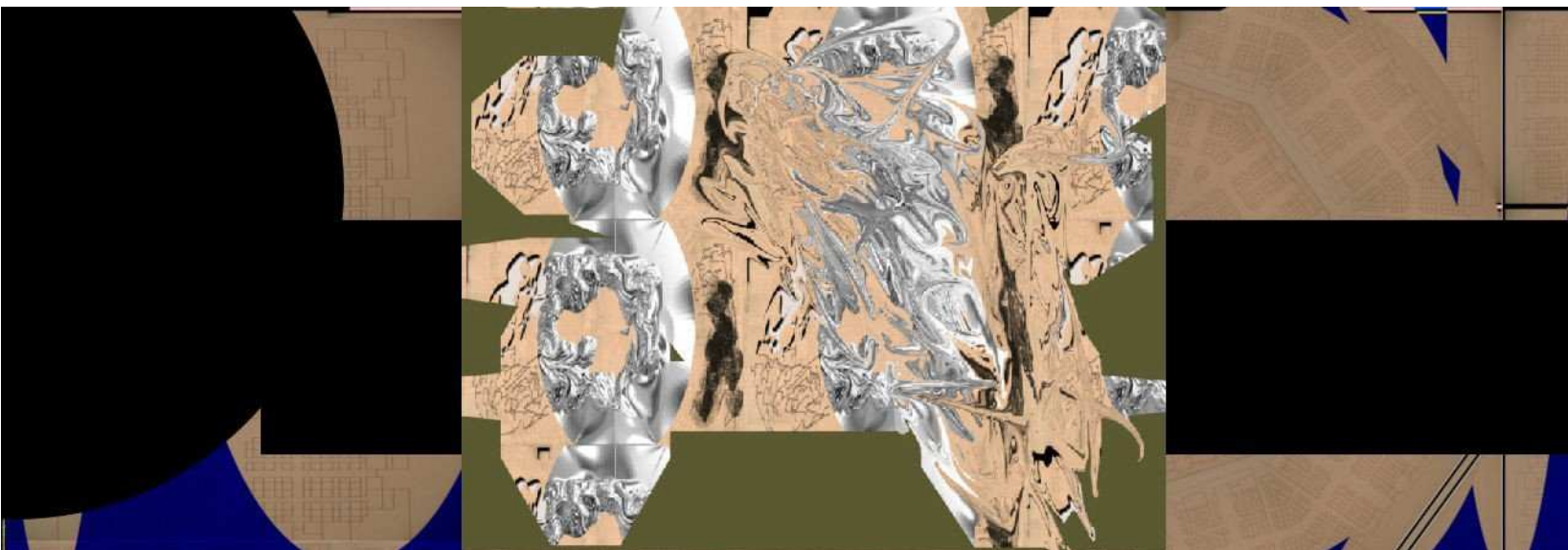


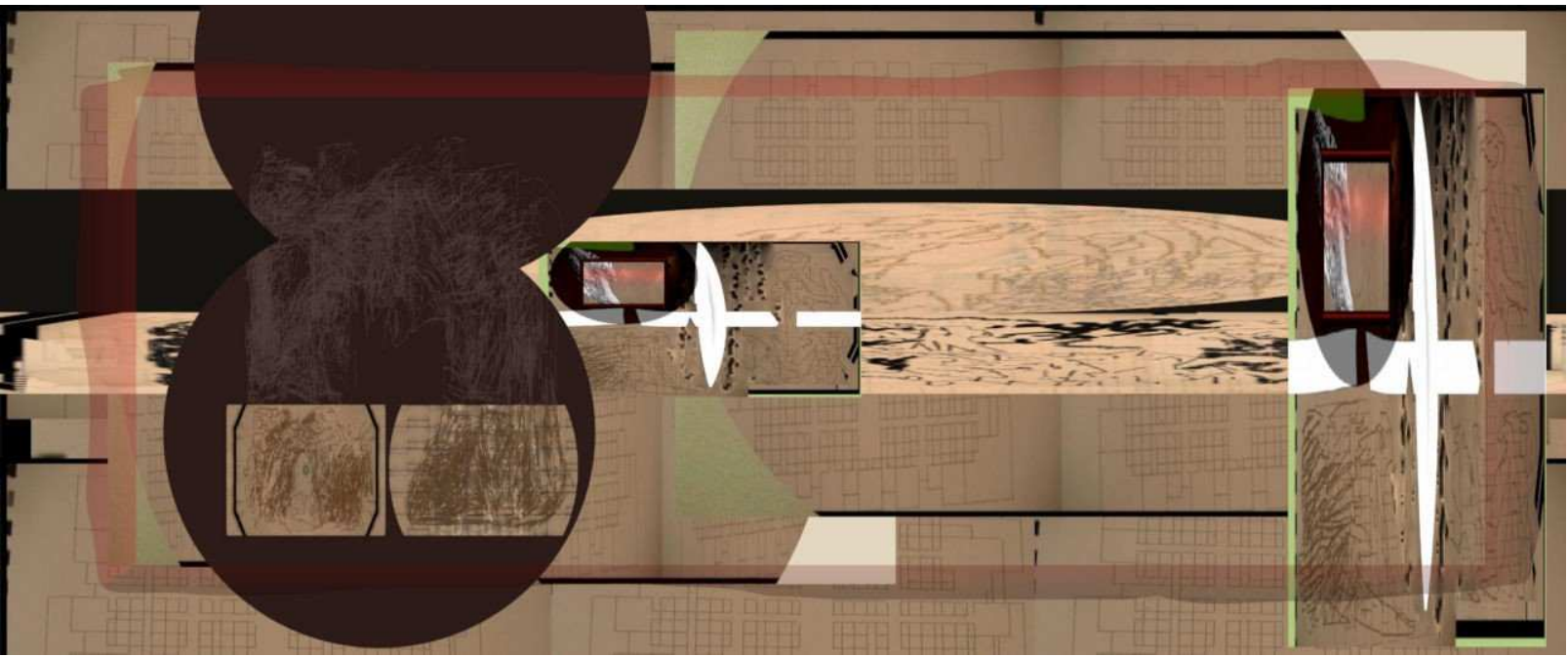


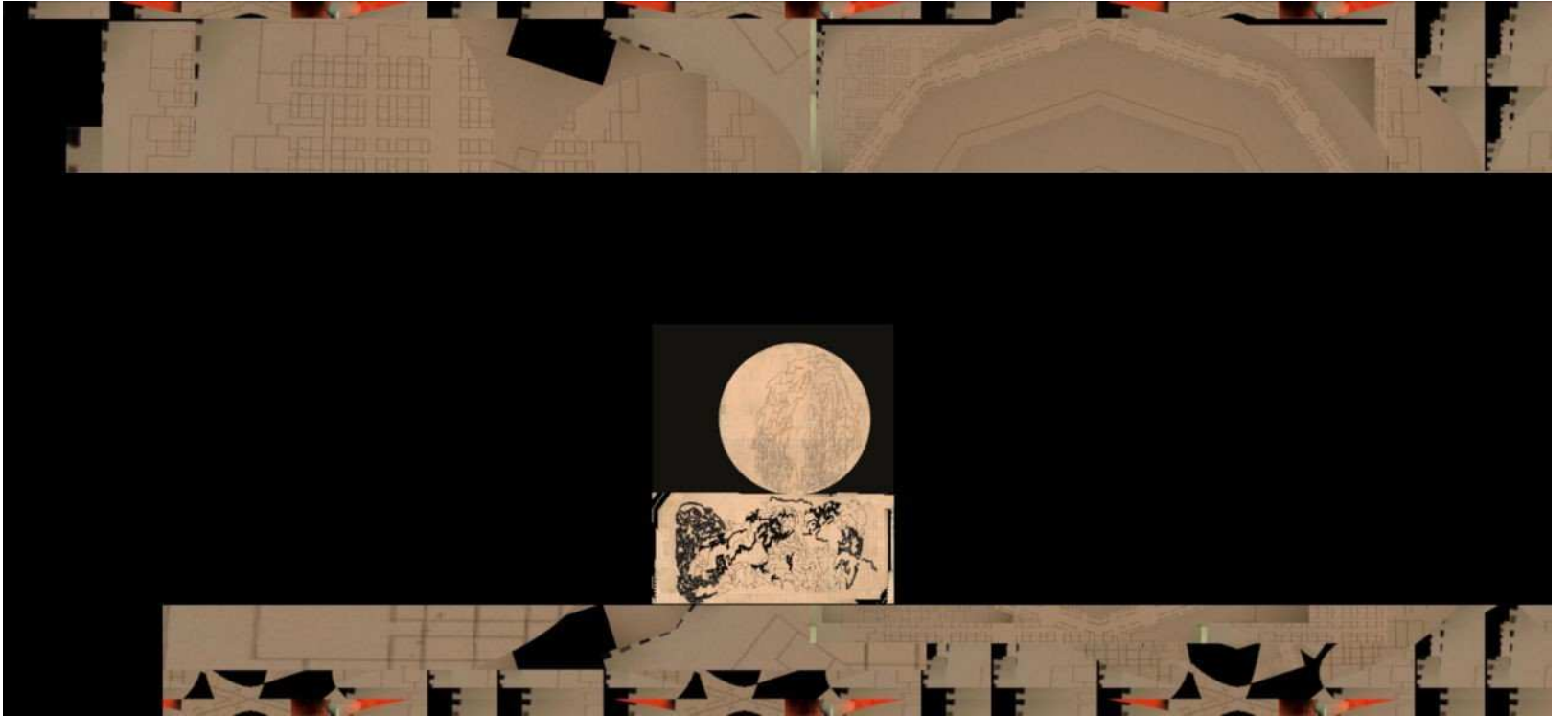




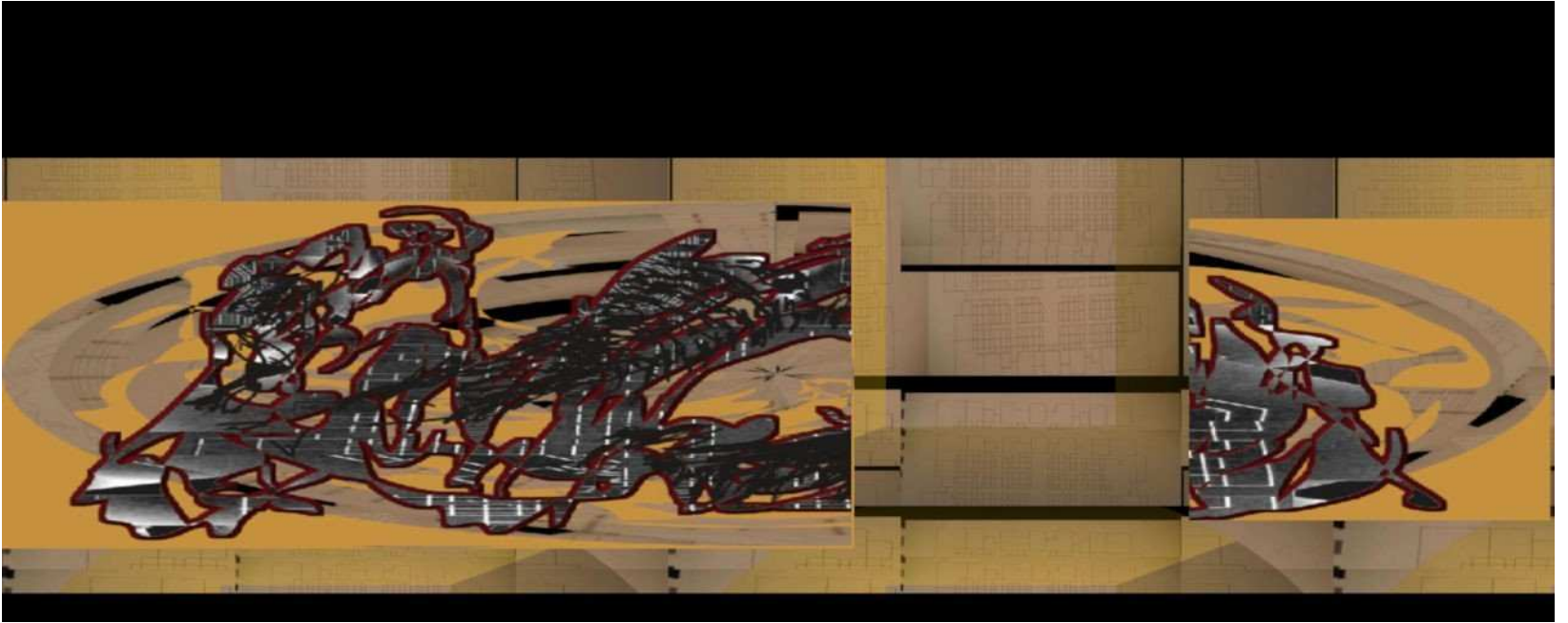


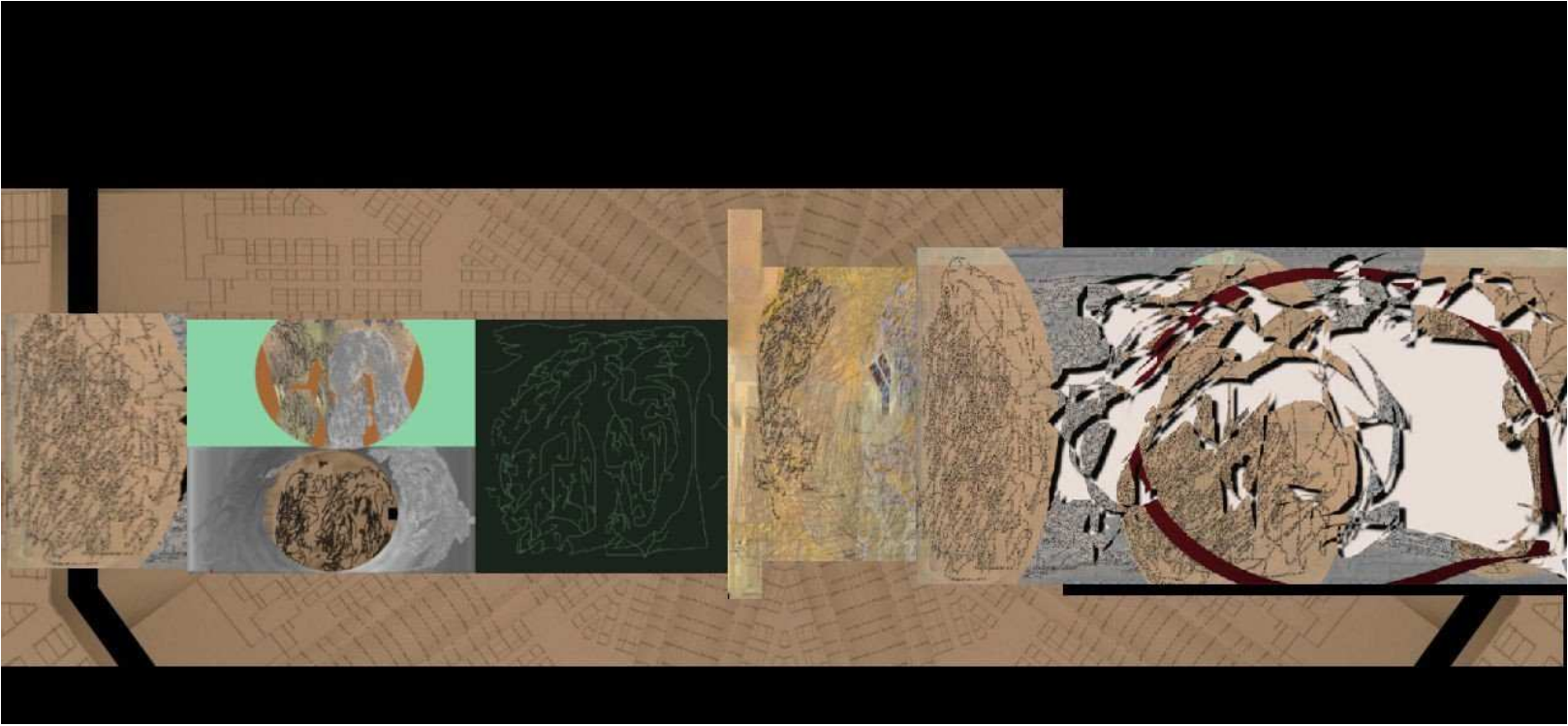


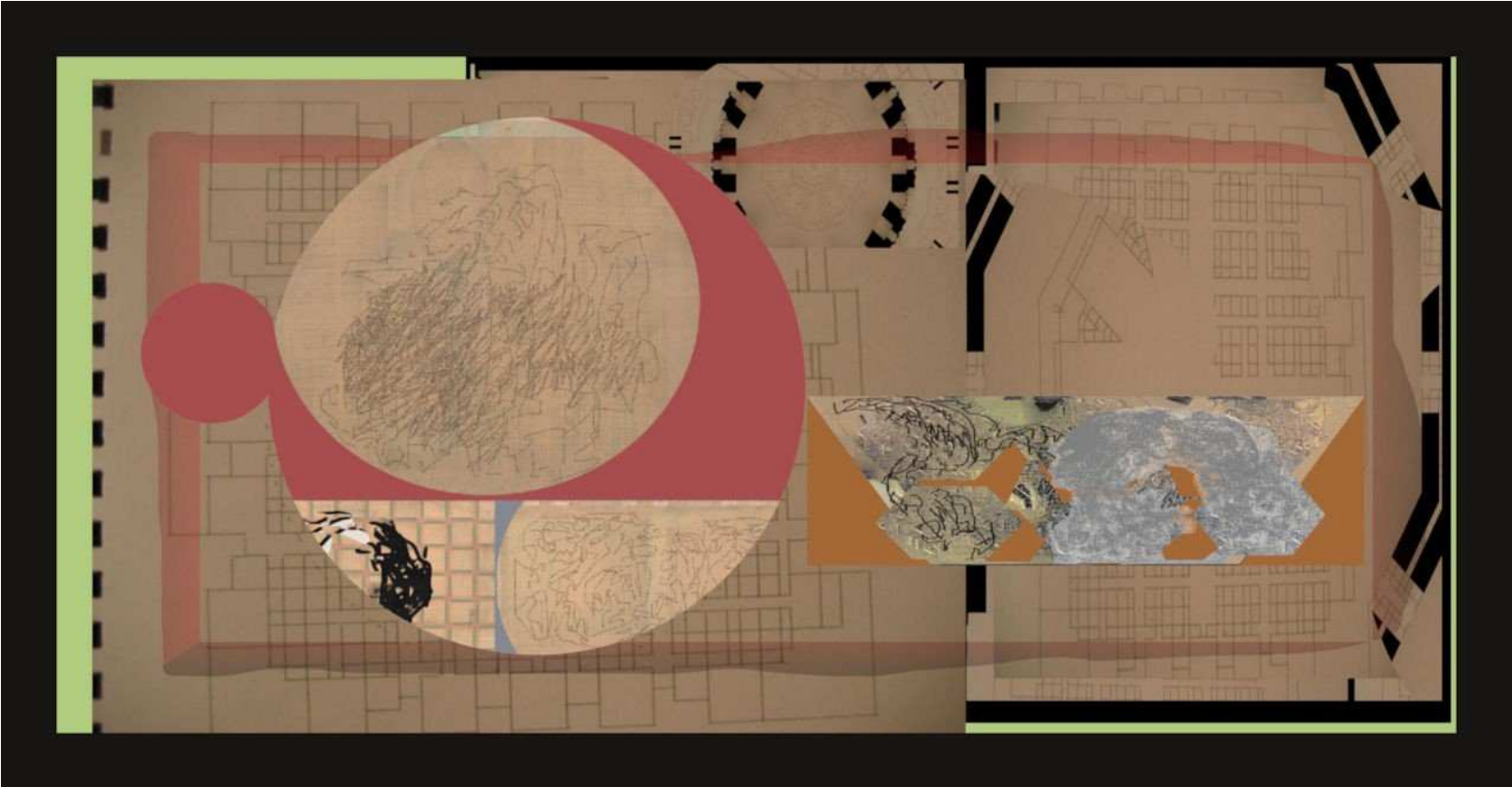


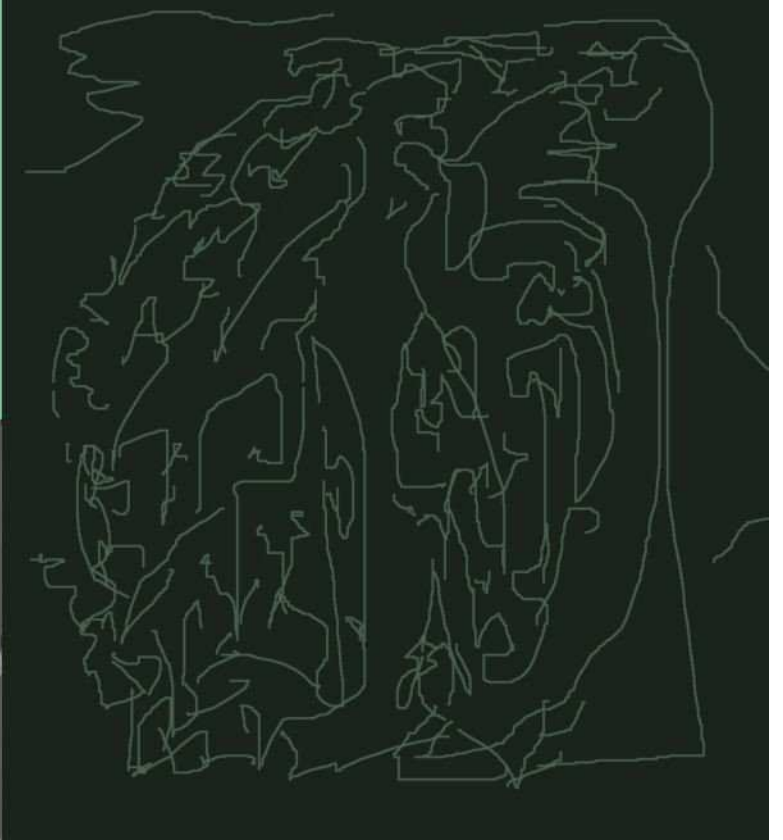
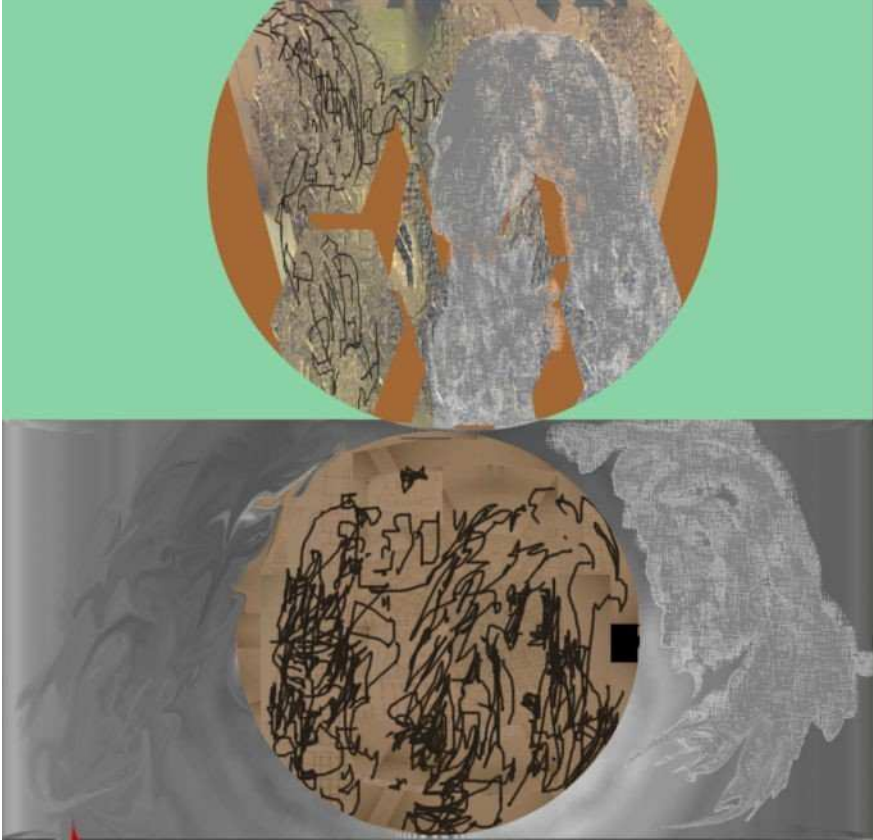










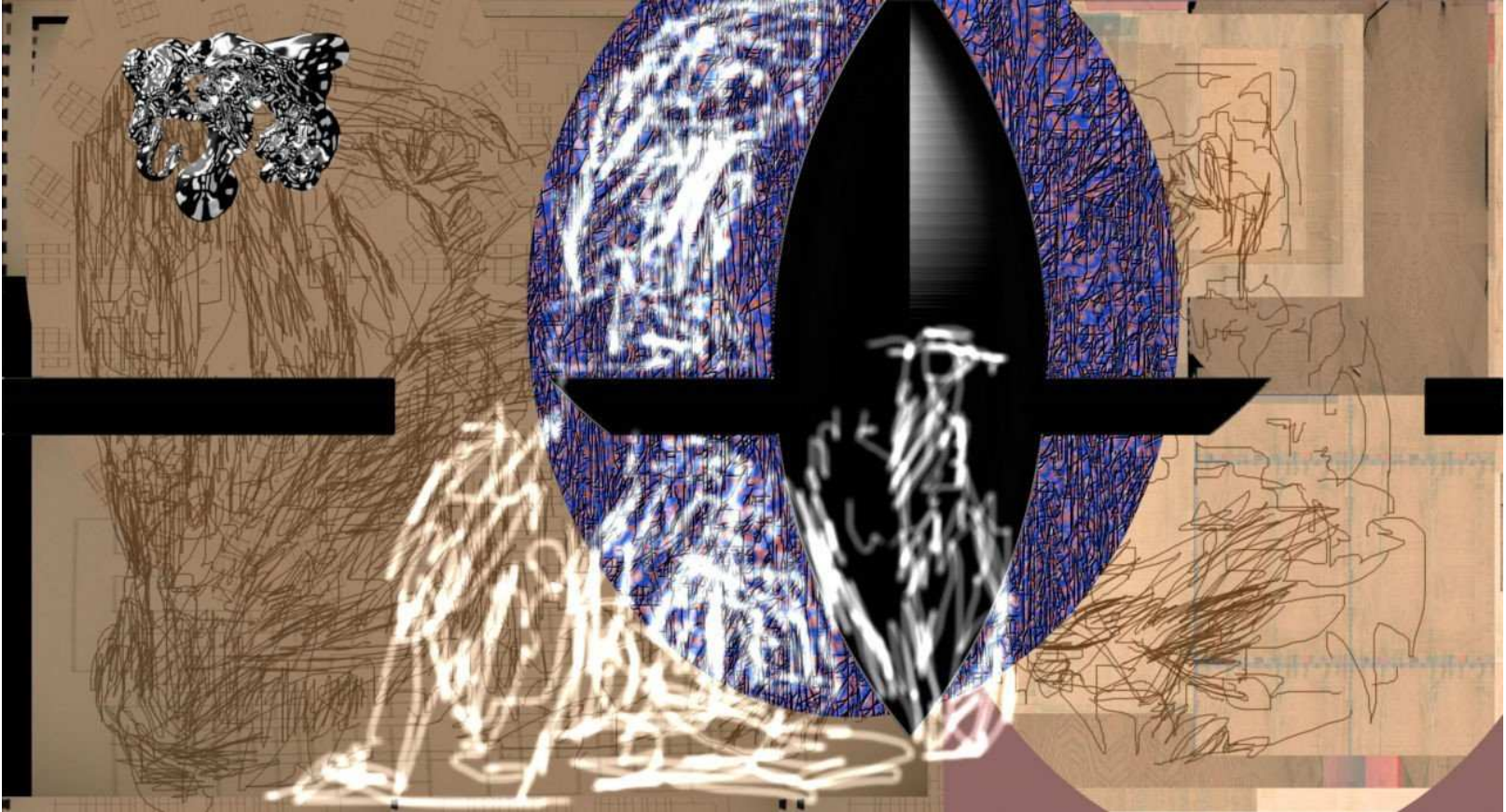


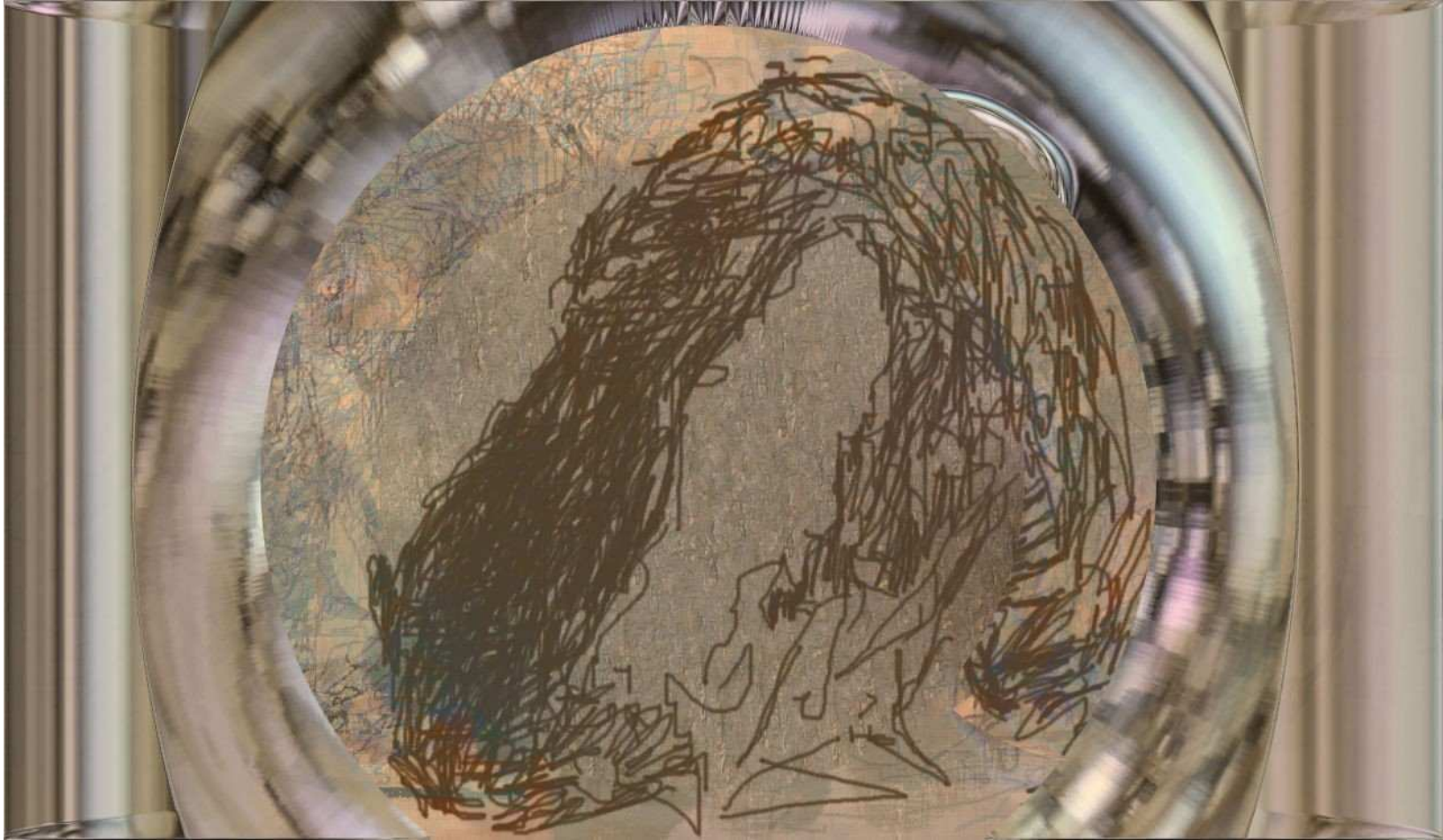
Dilating the Renaissance Photon

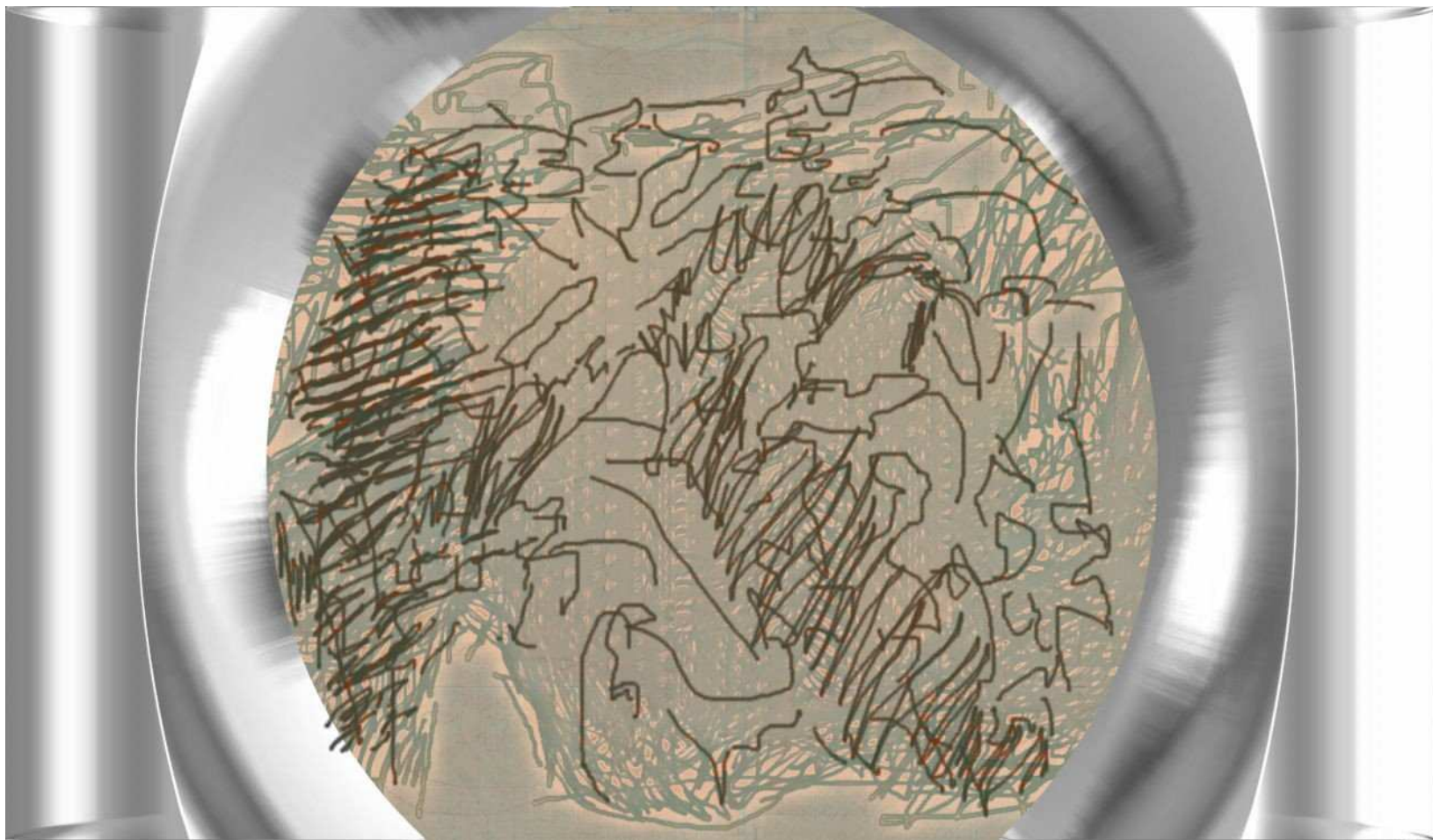










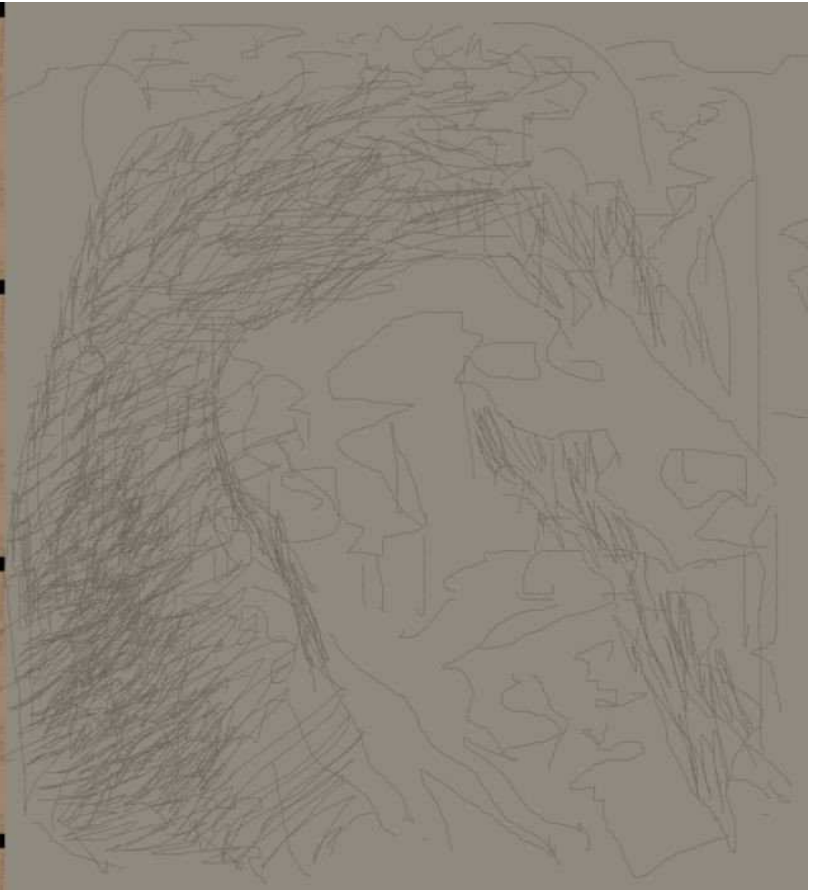




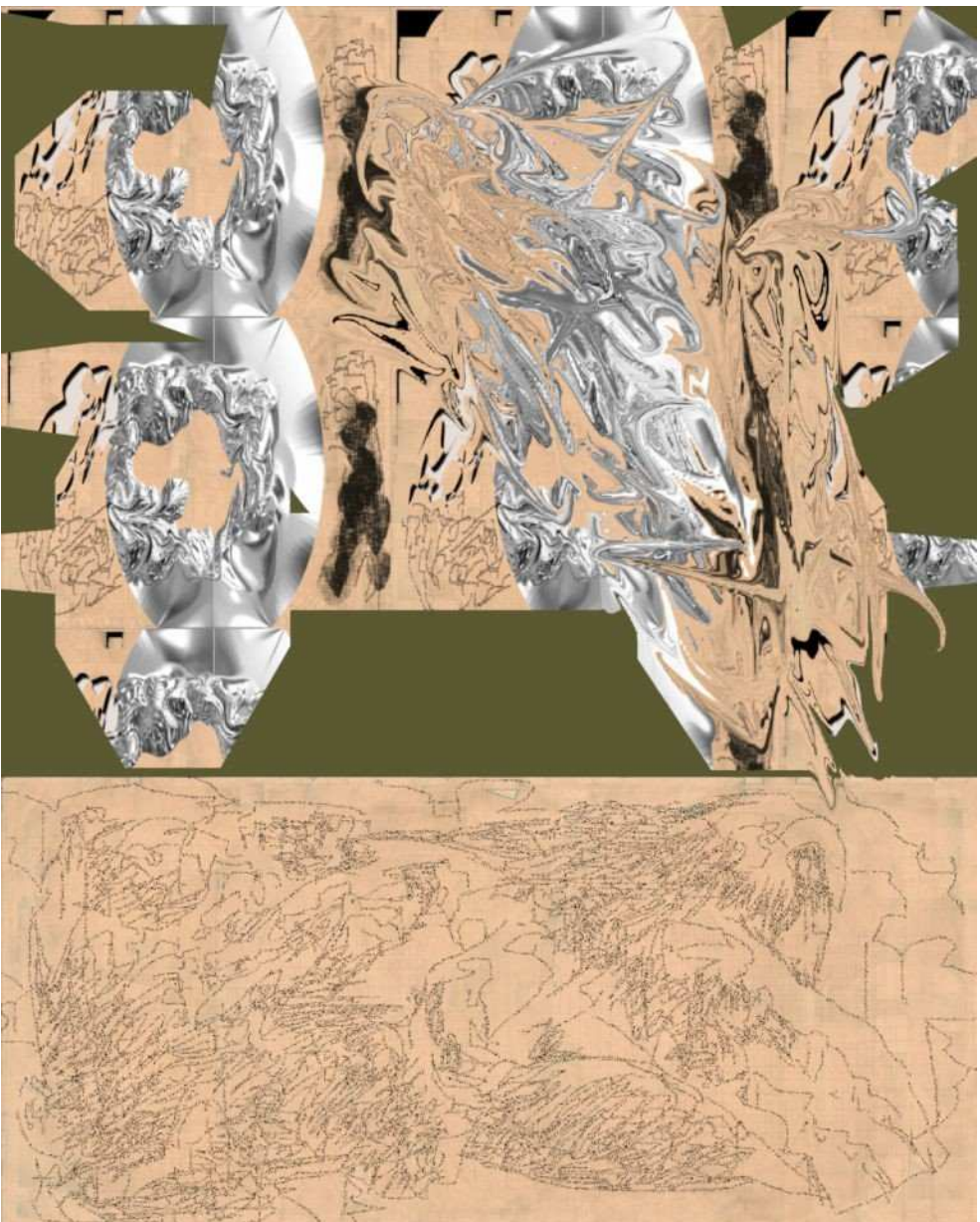


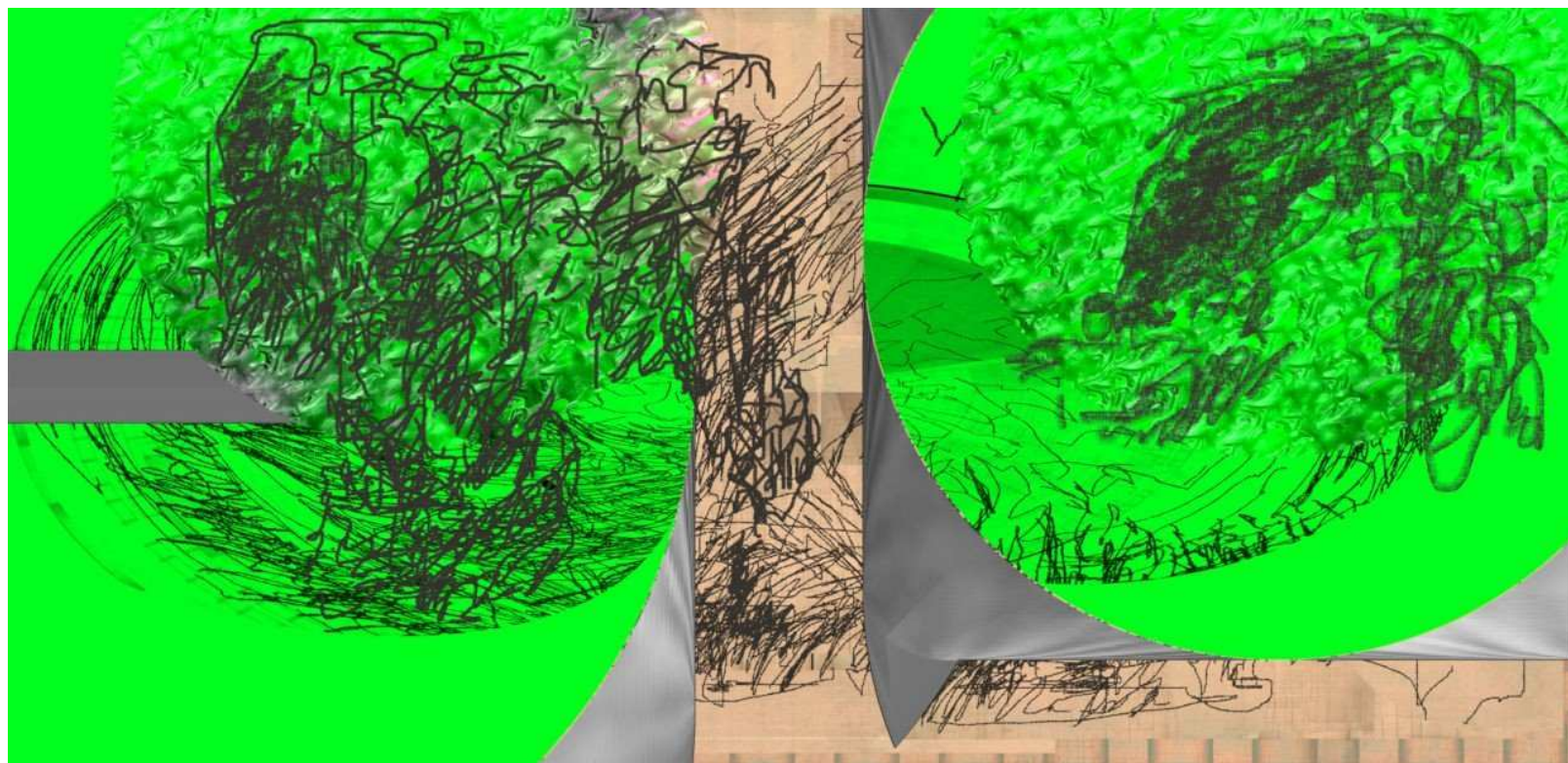


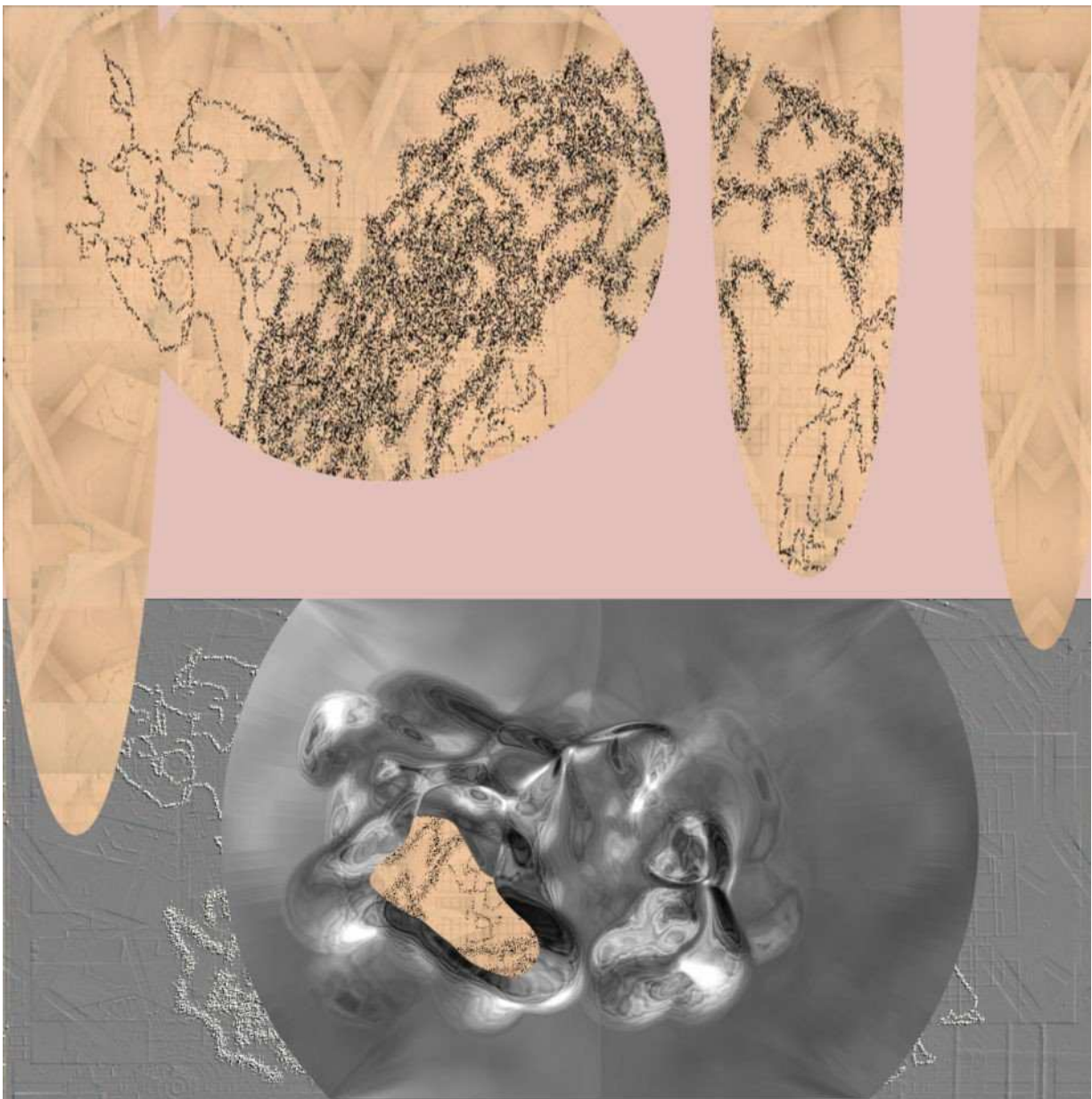


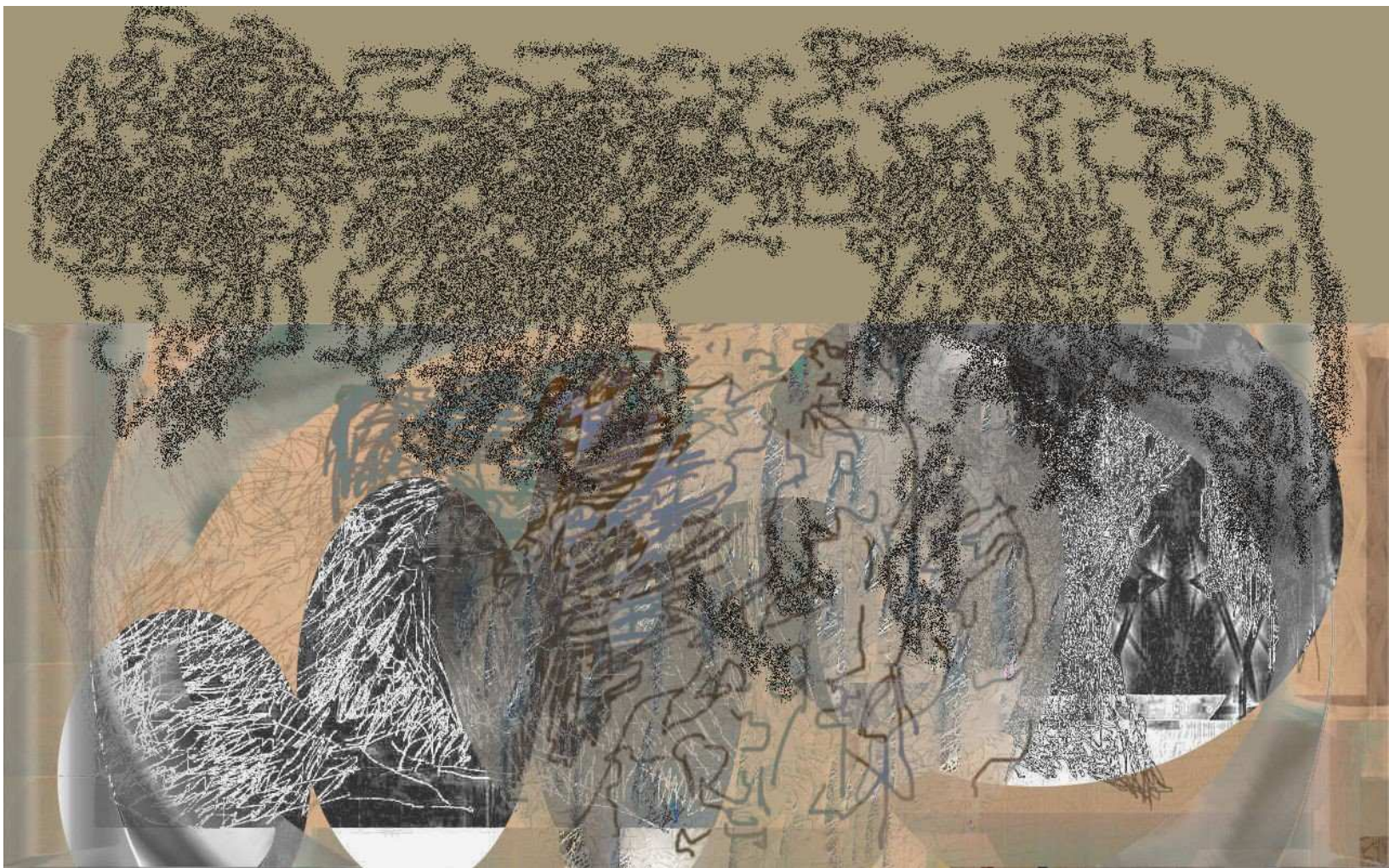


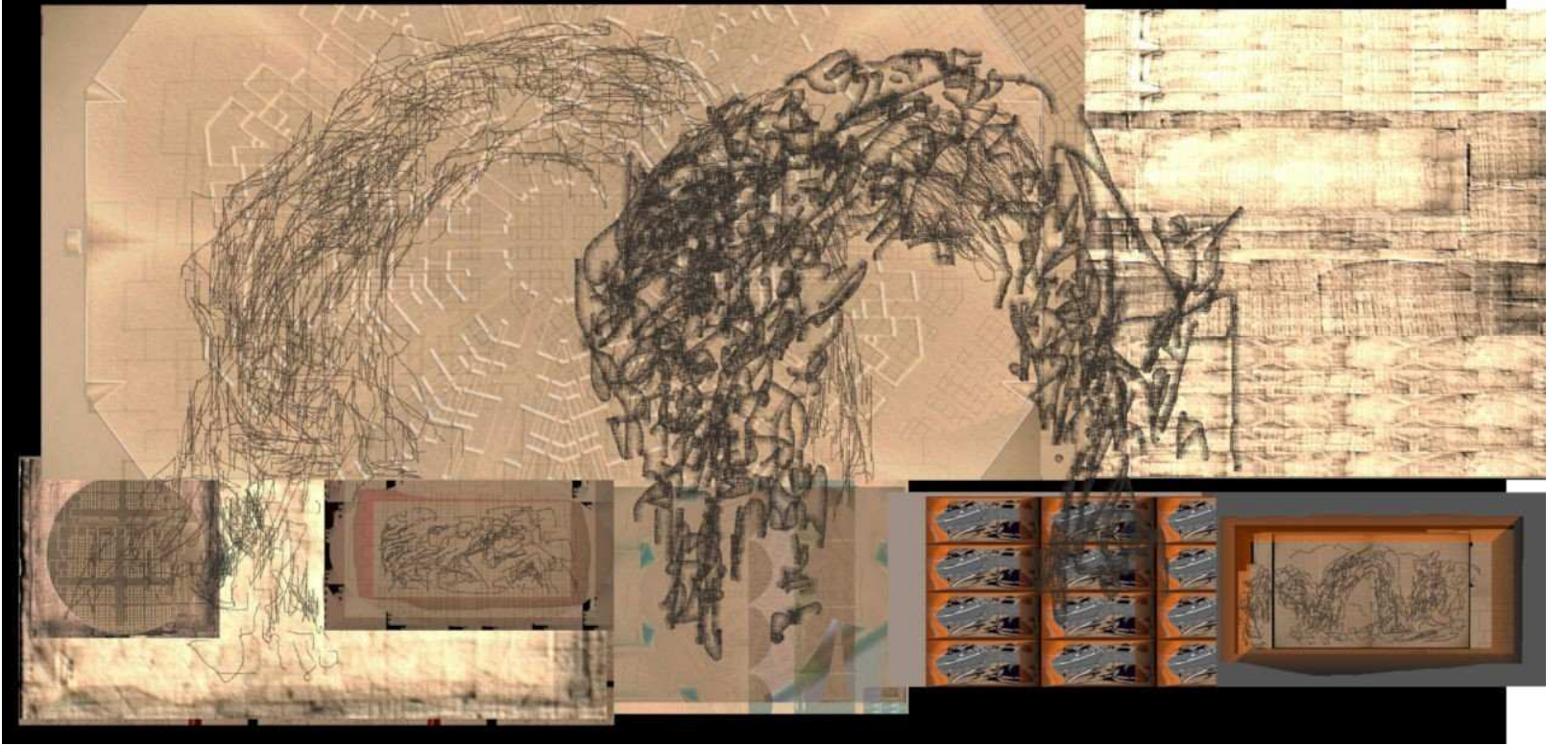






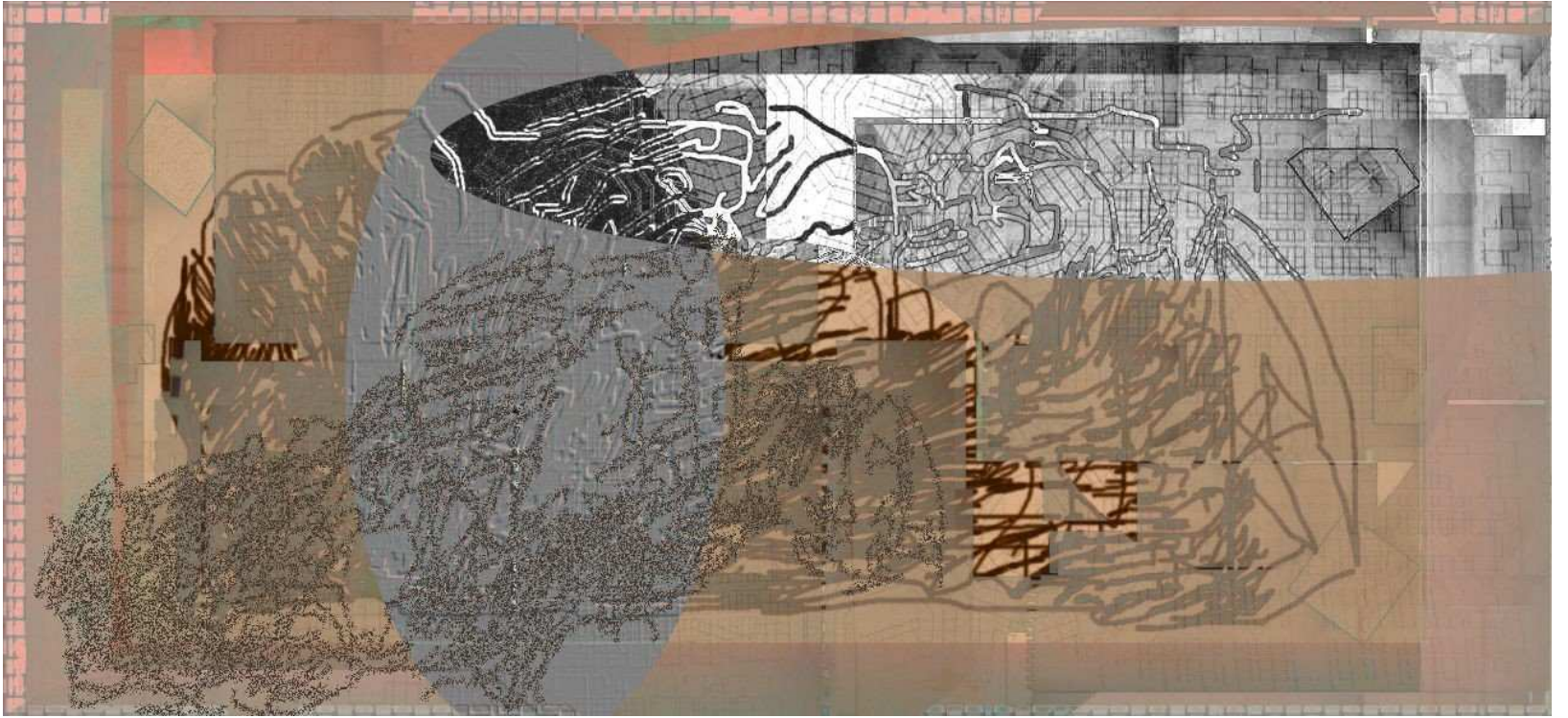


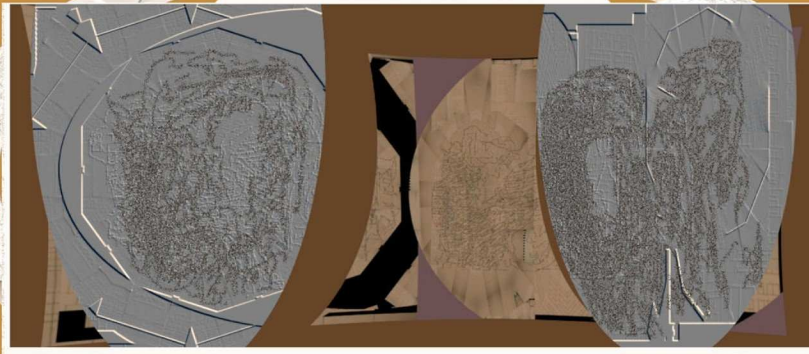
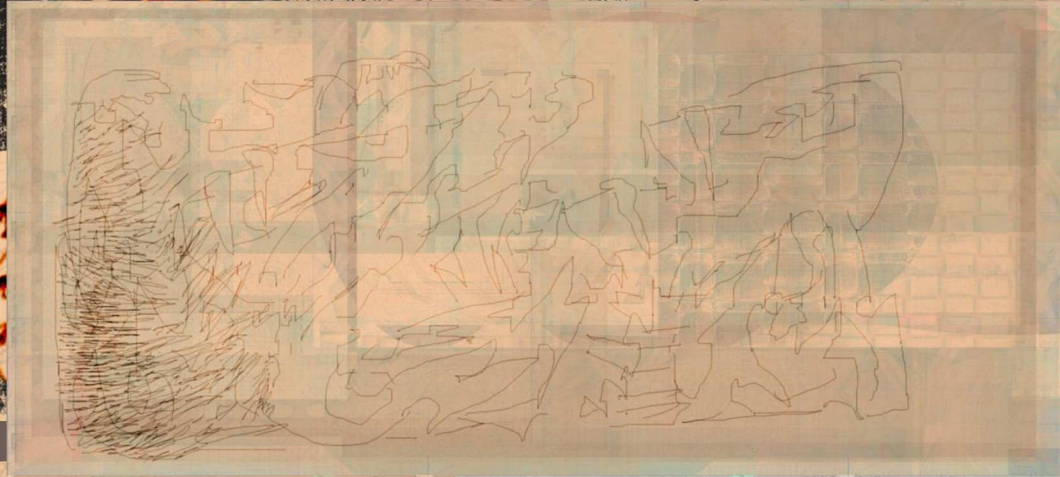
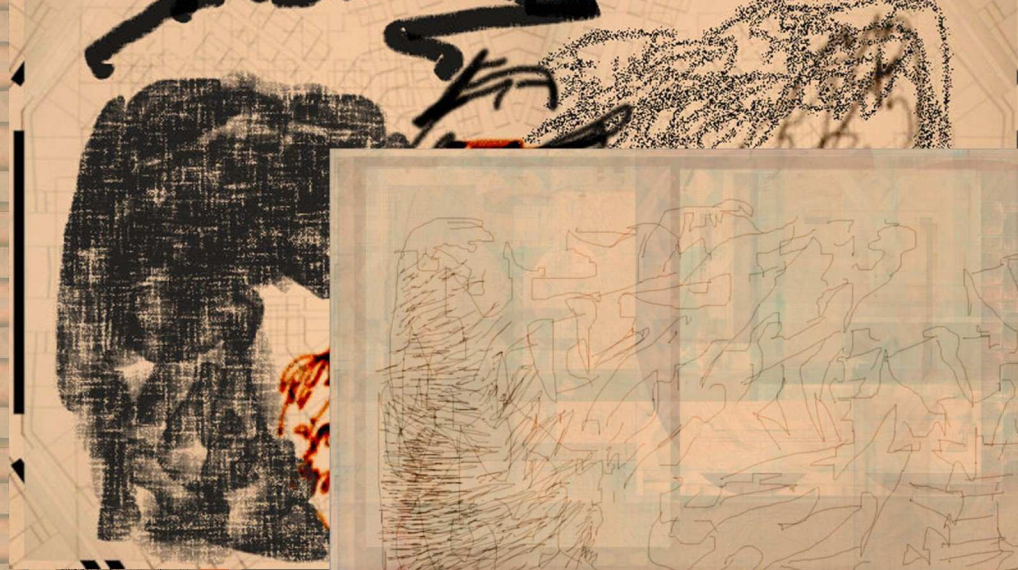


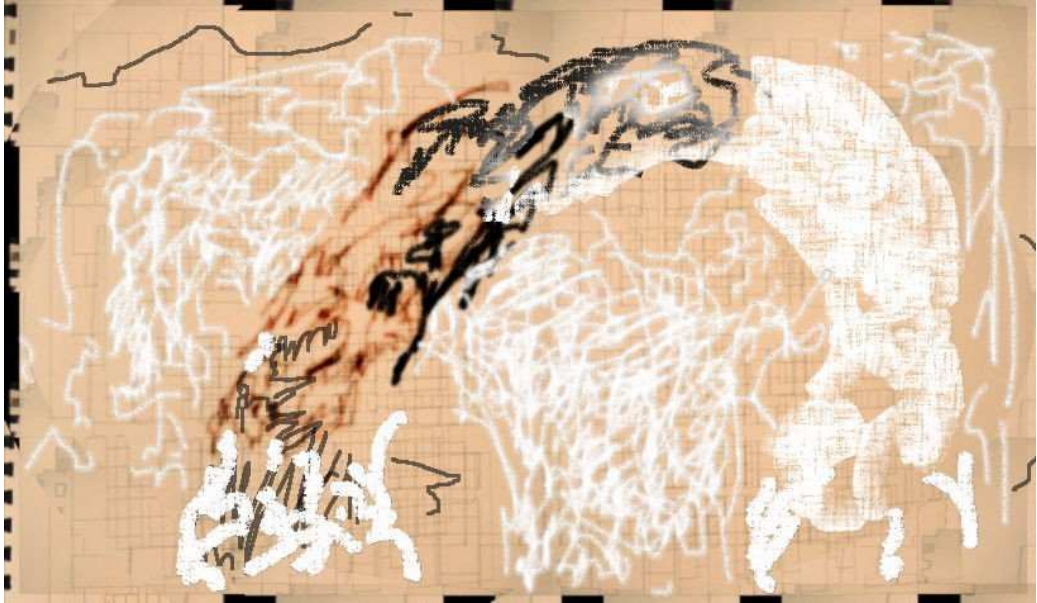


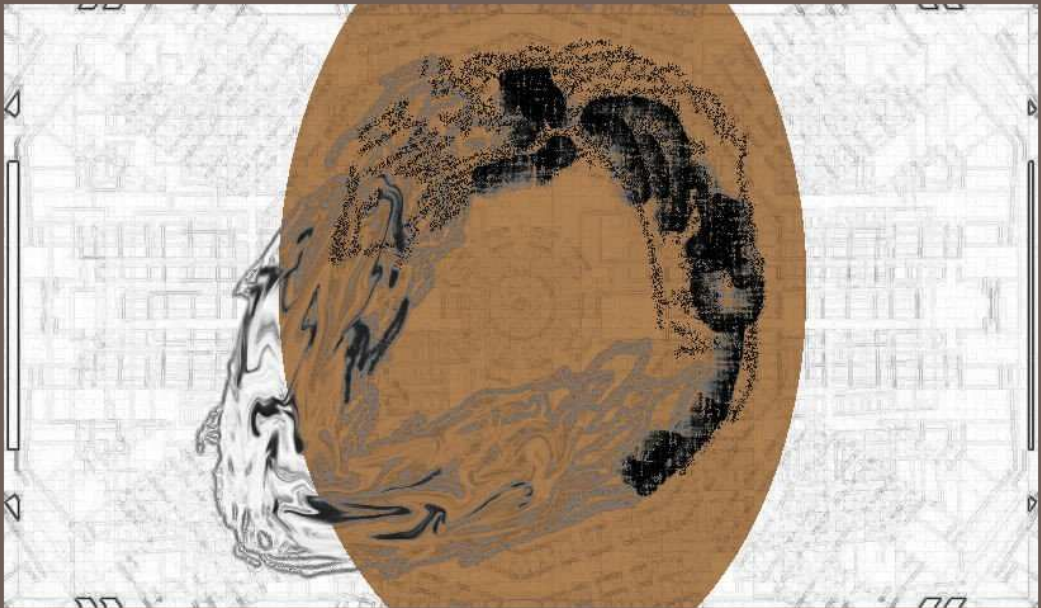












Notes



